

**GOVERNMENT ORIENTAL SERIES**

**Class B, No. 7**

# GOVERNMENT ORIENTAL SERIES

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## Commemorative Essays

Presented to

Professor Kashinath Bapuji Pathak, B. A., Ph. D. (Tübingen),

Late Professor of Sanskrit

Deccan College, Poona

तेजस्य नावधीतमस्तु



Bhandarkar Oriental Research Institute

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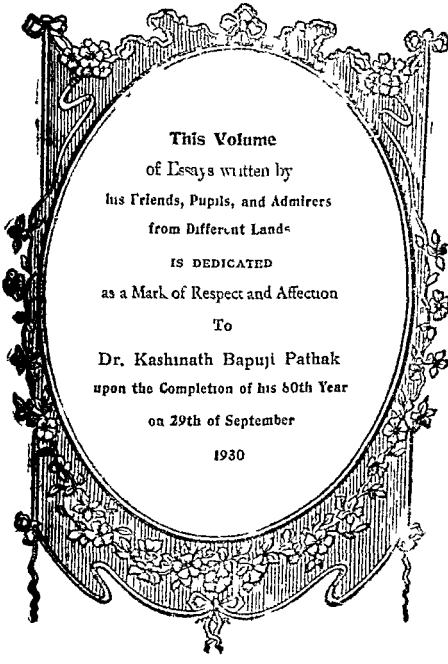
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Dr K B Pathak B A. Ph D

Born 13-10-1850

Died 29-1932



**This Volume**  
of Essays written by  
his Friends, Pupils, and Admirers  
from Different Lands  
**IS DEDICATED**  
as a Mark of Respect and Affection  
To  
Dr. Kashinath Bapuji Pathak  
upon the Completion of his 80th Year  
on 29th of September  
1930

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## FOREWORD

The idea of presenting a Volume of Commemorative Essays to Professor Kashinath Bapuji Pathak on the occasion of his 80th birth-day was first mooted in a resolution of the Executive Board of the Bhandarkar Oriental Research Institute dated 26th October 1929, which ran as follows :—

“ That it be recommended to the Regulating Council that a volume of Commemorative Essays ( to be contributed by select oriental scholars of India and outside ) be presented to Prof. K. B. Pathak on the occasion of his 80th birth-day which falls on Āśvina Śuddha 8 Śake 1852 (29th September 1930) and that the Executive Board be authorised to make all necessary arrangements to carry on the work expeditiously.”

The resolution was approved by the Regulating Council of the Institute on 27th of October 1929, and a small Editorial Board with Dr. S. K. Belvalkar as Chairman was constituted. Invitations to scholars in India and Europe were forthwith despatched and some 50 papers on various subjects were received. It was decided to get the volume of Essays printed at the Institute's own Press, but, as naturally this was expected to take time, it was decided to formally present the Essays in their manuscript form to Prof. Pathak on the occasion of his 80th birth-day, which fell on 29th September 1930, corresponding to Āśvina Śuddha Aṣṭamī, Śake 1852, of the Indian Calendar. A meeting of the members of the Institute, of the contributing scholars and other members of the general public was accordingly convened at the Institute with Mr. R. H. Beckett, the Director of Public Instruction, Bombay, in the Chair. It was a large and representative gathering at which Dr. S. K. Belvalkar, M. A., Ph. D., the Hon. Secretary of the Bhandarkar Oriental Research Institute, submitted the following statement :—

“ The Bhandarkar Oriental Research Institute was founded on the 6th of July 1917, the 80th birth-day of the late Sir Ramkrishna Gopal Bhandarkar, to commemorate and perpetuate the eminent and life-long services of Dr. Bhandarkar to the

cause of Sanskrit research, and the inauguration of the Institute on that day was signalled by the presentation at the hands of Lord Willingdon, the then Governor of this Presidency, of a volume of commemorative essays written by Dr. Bhandarkar's "friends, pupils, and admirers from different lands and dedicated to him as a mark of respect and affection." It is no doubt a rare good fortune for this Institute to be privileged to present another similar collection of Commemorative Essays to Professor Dr. Kashinath Bapuji Pathak on the happy occasion of his 80th birth-day (81st according to the Hindu method of reckoning birth-days) which falls today, Āsvina Śuddha Aṣṭamī of the Hindu Calendar corresponding to the 29th of September 1930. On this occasion it may not be out of place for me to mention a few salient facts of his biography and his literary activity which has been, and still continues to be, as silent and unassuming as it has proved to be solid and epoch-making in more than one branch of literary history and archaeology.

"Dr. K. B. Pathak is a Brahman belonging to the Vājasaneyī śākhā of the White Yajurveda, and his ancestors were the Joshis of Sholapur, to which family the last great Marāṭhī Poet Ramāoshi belonged. Some members of this family seem to have migrated to Hubli and permanently settled there. Professor Pathak's father, Bapu Shastri, was a well-known "Ghanapāṭhī" Vaidika, and he naturally wished his son, Kashinath, to follow the same vocation. The son, however, desired to learn English and went to Belgaum and to Kolhapur for the purpose. He graduated in 1877 and was appointed First Assistant Master in the Sardar's High School at Belgaum. It was here that Mr. Pathak saw copies of the *Indian Antiquary*, which had been started five years ago, and through it discovered the calling of his life. Dr. Fleet, the well-known Epigraphist, was then the Collector of Belgaum and Dr. Pathak felt that it would not be impossible for him to write papers and articles such as Fleet contributed to the *Indian Antiquary*, and even correct some of the mistakes of the latter due to a defective understanding of the ancient Kannada idiom. With the assistance of several Jain friends of the Southern Maratha Country amongst whom he lived, he was enabled to gain access to several unknown and un-

published Digambara Jain Manuscripts, and set forth in proper perspective all the important historical information contained in the concluding *Prastāsis* of the same

“Mr Pathak's papers in the *Indian Antiquary* as well as in the *Journal of the Bombay Branch of the Royal Asiatic Society* soon attracted attention, and Dr Fleet who was later appointed Epigraphist to the Government of India offered to Dr Pathak the post of his assistant with a substantial increase in salary. This offer was declined, as Mr Pathak apparently felt that service in the Educational Department would give him better opportunities and facilities for carrying on independent research work in Jain Literature. In 1884 Mr Pathak was appointed Tutor to the Senior Chief of Miraj. This necessitated his continued stay at Kolhapur, to the Sarasvatī Bhāndāra belonging to the famous Jain Matha of which place Mr Pathak secured free admission. It was here that Mr Pathak made his acquaintance of Sir R. G. Bhandarkar then Professor of Oriental Languages at the Deccan College, to whom he was privileged to explain several Jain texts and technical terms. As a consequence in 1889, when the post of the Assistant to the Professor of Oriental Languages at the Deccan College fell vacant, Dr Bhandarkar offered the post to Mr K. B. Pathak, who readily accepted it, because he knew that it would afford him best opportunities for carrying on his studies in Sanskrit literary history. Papers which even now pass as land marks in the history of Sanskrit Scholarship, as being the final decisive words on certain literary controversies such as the date of Saṃkaracārya, belong to this period of Professor Pathak's literary career, while his paper entitled the “Position of Kumārila in Digambara Jain Literature” which was presented to the Ninth International Congress of Orientalists held in London in 1893 under the presidency of Professor Max Müller, won unstinted praise from Fleet, Leumann and several other scholars.

“Dr Pathak's researches attracted the notice of Mr L. Rice, the Director of Archaeological Researches in Mysore, who asked for the loan of his services to Mysore for two years, after which period he again reverted to British Service. He served as Head-master in Karwar, Thana and Sholapur, and in 1901 he

was appointed Professor of Sanskrit in the Deccan College, Poona, from which post he retired in 1908. In the same year he was appointed by the University of Bombay as the Bhagawandas Indrajī Lecturer the subject chosen by him being the 'Inscriptions in the Kanarese Districts of the Bombay Presidency

"Although Professor Pathak retired from Government service more than 22 years ago, he has not yet retired from active literary career. Some important papers of his appeared in the issue of the *Annals of the Bhandarkar Institute* published this very month, and others are to appear in the issue now in the Press. A distinguished feature of Professor Pathak's papers is that they are in all cases based on new and unimpeachable evidence gleaned from inscriptions and actual quotations from literature, and, not on mere guesses and hypotheses. It is this circumstance which lends to them their value as landmarks. The number of new inscriptions that he has discovered and edited amount to about twenty, while his papers would easily exceed fifty. All these, and especially the latter, deserve to be published in a collected form. A complete list of these, put together with a view to eventual publication, is given at the end.

"The General Body of the Bhandarkar Oriental Research Institute has elected Professor Pathak as its Honorary Member in 1924, and in the same year the University of Tübingen (Germany) conferred upon him the honorary Ph. D. as a mark of its appreciation of Professor Pathak's original and eminent work in the cause of Sanskrit and Jain Literature.

"The scholars who have contributed valuable papers for this occasion hail from the following places —

Place	No	Place	No
Bombay	9	Mysore	2
Gujarat	2	Germany	1
Central Provinces	1	England	1
Punjab	2	Scotland	1
United Provinces	3	Belgium	1
Bengal	16	Norway	1
Bihar and Orissa	2		
Madras	9	Total	51

The papers will be arranged in the following main groups for their publication :

1 Veda and Indo-Iranian Antiquities	...	papers	3
2 Epics and Purāṇas	...	...	2
3 Buddhism and Jainism	...	...	6
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Total			51

"The Bhandarkar Oriental Research Institute begs to take this opportunity to offer its best thanks to all those scholars who so readily responded to the Editorial Committee's invitation for contributions. May the collection of essays thus brought together be deemed by their worthy recipient as a tribute most fitting for the occasion, and may he continue to enjoy his well-merited rest in retirement after such a strenuous but unassuming life of manifold and fruitful literary activity. "

The printing of the Commemorative Volume began early in 1931 and in spite of the delay involved in getting the proofs corrected by the authors resident all over India and beyond it was hoped that the Volume would be ready for presentation in its printed form by 1932. Unexpected delays however intervened and in the mean time Professor Pathak who was not latterly keeping the best of health passed away at Hubli on the 2nd of September 1932 at the age of 82. This was rather disconcerting and disappointing. The Editorial Committee however pushed forward the printing of the volume which is now being issued on Āśvina Śuddha Aṣṭamī, Śaka 1856, the Professor's 84th birth-day, but also unhappily a few days subsequent to his second Death-anniversary. May the soul of the departed scholar accept as a kind of a Vāṇmaya Śrāddha this offering of piety coming from his pupils, admirers and fellow-workers belonging to different Countries and Nationalities, but thus united in expressing their appreciation for the sterling qualities of head and heart

displayed in Professor Pathak's scholarly achievements no less than in his simple and unassuming life and his honest and kindly disposition.

\* \* \* \*

My work of seeing this volume through the press was considerably lightened by the loyal assistance rendered by Mr. G. N. Shrigondekar, B. A., of the Publication Department of the Bhandarkar O. R. Institute, who read all the proofs except the final. If some misprints have still remained uncorrected the reader's indulgence for them is requested in view of the peculiar circumstances attending the publication of this work.

B. O. R. Institute, }  
Poona, 15-10-34. }

S. K. Belvalkar

## LIST OF WORKS OF PROF. K. B. PATHAK

### A. Independent Publications

1. The Meghadūta of Kālidāsa as embodied in the Pārśva-bhyudāya of Jinasena, 1st ed. 1894 ; 2nd ed. 1916.
2. Nṛpatuṅga's Kavirājamārga, Bibliotheca Carnatica V, 1898.

### B. Papers in the Indian Antiquary

3. On the Date of Śaṅkarācārya, XI, 174.
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57. Kumārila's verses attacking the Jain Buddhist Notions of an Omniscient Being, XII pp. 123-131.
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62. On the Unādi Sūtras of Jaina Śakaṭāyana, XIII pp. 154-156.
63. On the Date of Akalaṅkadeva, XIII pp. 157-160.

#### F. Papers contributed elsewhere

64. The Position of Kumārila in Jain Literature; Transactions of the Ninth International Congress of Orientalists held at London.
65. An Analysis of the Pampa-Bhārata, in Mr. Rice's edition of the work in Bibliotheca Carnatica.
66. On the text of the Meghadūta as found in the Parśvabhūdaya.
67. A Silahara grant of Saka 1049.

## **I : Veda and Antiquities**

# ON THE POSSIBILITY OF CORRUPTIONS IN R̥GVEDA

BY PRINCIPAL VAIJANATH KASHINATH RAJVADE, M. A.

( QUOTATIONS ARE NUMBERED. )

It is a dangerous subject that I am handling. Anything that one does not understand is likely to be set down as corrupt. That is a temptation that ought to be scrupulously avoided, and I have done my best to resist it. This attempt of mine should be treated as an invitation to scholars for discussion. The text of the R̥gveda has undergone no alteration whatever since its redaction. But what guarantee is there that the R̥ks reached the redactor in the form in which they had left the hand of the composers ? Even at the time of the redaction they were centuries old. It was a floating literature in all probability. Generations of bards had recited it. Slight alterations were quite natural. We come across only bits of what once had been complete R̥ks. Vowels may have been shortened or lengthened.

हरिः (18) has been altered to हरी and गिरा (1) to गिरः; one vowel may have been substituted for another as उस्मेराः (7) for अस्मेराः; and one consonant for another as

स्वपत्यानि (2-4) for स्वपस्यानि,

शुष्मं (6) for शुष्मं,

अत्येवि (9) for अत्येति,

माव स्यात (11) for माप स्यात,

हिरण्ययीनां (12) for हिरण्ययीनां,

and

अघातयः (13) for अदारयः.

In 15 इन्द्रः has been altered to इन्द्रः,

in 16 अहयं ————— 10 अहयः,

in 8 देवताता ————— 10 देवता ता,

in 10 यं यशः ————— 10 स्वयशः,

while 14 and 17 are cases of redundancies which the metres must reject. The intrusion of these redundancies can be accounted for by the only possible theory that Rks were committed to writing. Words written on the margin by way of explanation got inserted into the text by the ignorance of the copyist. Recitation would never permit these insertions.

I think vowel alterations and consonantal alterations are quite possible. They are due to mispronunciation which neither spoils the metre nor offends the ear. Keen intelligence added to Vedic learning can alone detect them.

Irregularities are not infrequent in Rgveda. Are what I call corruptions Vedic irregularities? If not corruptions are they irregularities at all?

## गिर (गिरा ?)

(1) देवयन्तो यथा मतिमच्छा विददसु गिर ।

महामनुपत श्रुतम् ॥ ( १।६।६ ) =

देवयन्त विददसु महं श्रुतम् अच्छा अनुपत = Devotees or the gods devoted (देवयन्त) praised (अच्छा अनुपत) the great (महा) all-known (श्रुत) Indra who grants wealth (विददसु)

अच्छा वच् or अच्छा वद means to speak unto i.e. to praise. वच् means to praise and yet अच्छा is prefixed to अनुपत without in any way altering the meaning. The difficult words are यथा मति and गिर. I am not able to say anything about यथा मति. But I think गिर was originally गिरा. देवयन्त महा गिरा अनुपत. Sayana renders गिर by स्तोतार and यथा मति by मन्तारम् इन्द्र यथा स्तुवन्ति तथा. He is under compulsion and must therefore interpret

## स्वपत्या(?) स्या)नि

(2) आ ये विश्वा स्वप यानि तस्थु रुष्यानासो अमृतवाय मातुम् ।

महा महाद्भि पृथिवी वि तस्थे ॥ ( १।७२।९ ) =

अमृतवाय मातु रुष्यानास रुष्याना कुर्वन्त ये विश्वा विश्वानि स्वपयानि आतस्थु तै महाद्भि पृथिवी वि तस्थे

The Rk seems to refer to the Rbhus who (desirous of) making a path for (the ro vñ) immortality took their stand on i.e.,

had recourse to (आतशुः), marvellous deeds (स्वपत्यानि). By their power (महा) the great Rbhus (महद्भिः) occupy (वितस्थे) wide heaven (वृथिरी).

स्वपत्यानि is meaningless. It must be स्वपस्यानि. Remarks on the next Rk will make this clear.

(3) ये आश्विना ये पितरा य ऊती धेनुं ततश्चुर्नमयो ये अश्वः ।

ये अंसत्रा य कथयोदसी ये विभ्रो नरः स्वपत्यानि चक्रुः ॥ (४।३।४।३)

ये कथय आश्विना आश्विनौ ततश्चुः. The Rbhus fashioned the chariot of the Aśvins (१।२।०।३). I have not found any reference to their creating the Aśvins.

ये पितरा ततश्चु (१।२।०।४). They rejuvenated their old parents.

ये धेनु ततश्चु. (१।११।०।८) They made a cow out of a hide and restored the mother-cow to the calf.

ऊती = ऊत्या = by their miracle-working power

ये इन्द्रस्य अश्वौ ततश्चुः (१।२।०।२)

ये अंसत्रा असत्राणि ततश्चु. There is no mention of this elsewhere

in RV. अंसत्राणि? Perhaps it means अन्तरिक्षाणि

ये रोदसी ततश्चु No reference to this too

कथय = separately or successfully.

विभ्र नरः स्वपत्यानि चक्रुः = these powerful (विभ्र) heroes (नरः), performed (चक्रुः). स्वपत्यानि = स्वपतनमाधनानि कर्माणि तत्प्राप्तिसाधनानि वा कर्माणि (साधन). स्वपतन must have been स्वर्गापतन. Or स्वपतन = सु + अपतन.

स्वपस्याया, स्रुत्यया, तरणित्वेन, घाच्या, शर्मी, शर्मीणि and विष्टी refer to the marvellous powers of the Rbhus who are twice called स्वपस, i. e., wonder-workers. स्वपस्यानि therefore is a word that we naturally expect in descriptions of their deeds. स्वपत्यानि originally must have been स्वपस्यानि.

स्वपत्यानि occurs 4 times in RV. and except in VIII. 15. 10 has the meaning of स्वपस्यानि. Sayana in diti bound explains the word is meaning deeds that prevent one's fall from heaven or that take one to heaven and in VIII 15. 10 as शोभने पुत्रादिभि महितानि

रयि० स्वपत्य ( १।११६।१९ ॥ २।४।८ ) रयि सुधीर स्वपत्य ( ७।१।५ ), प्रजावन्त स्वपत्य क्षय ( ७।१।१२ ), वस्वो राय ० प्रजावन्त स्वपत्यस्य ( २।२।१२ ), स्वपत्यस्य राय ( २।१।५ ॥ ३।१६।१ ॥ १०।३०।१२ ), स्वपत्यस्य शिक्षो ( ३।११।३ ), राये० स्वपत्याय ( ४।२।११ ), स्वपत्यै० इषे ( १।५।४।११ ) all these show how स्वपत्य qualifies words meaning wealth स्वपये आयुनि ( ३।३।७ ) = in a member of the Ayu tribe that has a troop of children, or perhaps in wealth joined to wealth स्वपत्याय in one Rk ( १।८।३।६ ) qualifies राये understood स्वपत्यानि in the present Rk at least has nothing to do with riches It refers to the miracles wrought by the Rbhus

The question is did the composers of the Rks mispronounce स्वपस्यानि, or was the corruption due to mispronunciation in later times ?

(4) पीषोअन्नान् रयिवृष सुमेधा श्वेत सिपक्ति नियुतामभिन्नी ।

ते वायवे समनसो वि तस्युर्विश्वेन्नर स्वपत्यानि चक्रु ॥ ( ७।११।३ ) =

सुमेधा मेधसा धनेन युक्तं नियुता धनानाम् अभिन्नी भ्रिया युक्त श्वेत प्रकाश मान अग्नि पीष अन्न देषा तान् रयीणा धनाना वृष धर्धयितुम् देषान् सिपक्ति परि चरति । ते समनस ऐकमत्येन वायवे वि तस्यु वायु परिचरितु निश्चिञ्चु । ते नर विश्वा विश्वानि इत् अपि स्वपत्यानि चक्र

Agni serves the gods with fat or flesh that is offered into him

Who are the नर ? They ( the Maruts ? ) decide to worship or to serve Vāyu, i e Indra at whose command they performed all possible wonderful deeds स्वपत्यानि ought to be स्वपस्यानि

(5) त्व वृषा जनाना महिष्ठ इन्द्र जज्ञिये । सत्रा विश्वा स्वपत्यानि दधिष ॥ ( ८।१५।१० ) =

हे इन्द्र वृषा त्व जनाना देवाना त्व महिष्ठ जज्ञिये जात असि । सत्रा सदैव विश्वा विश्वानि स्वपत्यानि अपत्ययुक्तानि यच्च नि दधिषे धारयसि महिष्ठ = दातुतम

स्वपत्यानि is all right here

## शुष्मं ( ? णं )

(6) अधाकृणो प्रथम वीर्यं महयदस्याग्रे ब्रह्मणा शुष्ममैरय ।

रथेष्टेन हर्षश्वेन विच्युता प्र जीरय सिन्नते सद्यक् पृथक् ( २।१७।३ ) ॥ =

अथ अथ हे इन्द्र प्रथम महत् वीर्यम् अकृणो अकरो यत् अस्य अग्रे त्व ब्रह्मणा अस्माक स्तुत्या शुष्मम् ऐरय । रथेष्टेन रथस्थितेन हरी अश्वौ यस्य तेन विच्युता जीरय सद्यक् पृथक् प्र सिन्नते =

Then thou didst thy first, grand (महत) act of heroism (वीर्यं) that at the very commencement (अग्रे) of this (अस्य) preparation (mentioned in the preceding Rk), thou didst scatter (देरयः) Śuṣma. Then waters (जीरयः) let down (विच्युताः) by Indra who had gold-horses (हव्यश्वेन) and sat in a chariot (रथेष्टेन) flowed (प्र सिस्रते) fast (पृथक्), all marching together (सङ्घट्).

वीरस्य कर्म वीर्यम्. अस्य अग्रे ? जीरयः = mighty waters, from जृ, to grow strong. सङ्घि + अङ्च् = to go together., पृथक् = fast.

The Vedic bards always referred to the power of their praises and charms (ब्रह्मणा).

शुष्मं is a suspicious word. I think it was शुष्णं originally. Cf. उग्रो यदि निरपः स्रोतसासृजदि शुष्णस्य दृढिता देरपत्नुरः ( १५११११ ).

If शुष्मं be genuine, whose strength was it ? Sāyaṇa says.— thou didst raise (देरयः = उदगमयः) thy strength that dries up the strength of enemies (शुष्मं = शब्जानां शोषकं बलं). As soon as Śuṣṇa was pulverised and scattered, waters rushed down. That is the sense.

## अस्मेराः ( ? स्मेराः )

(7) तमस्मेरा युवतयो युवानं मर्च्यमानाः परि यन्त्यापः ( २।३५।४ ) =

अस्मेराः युवतयः आपः युवानं तं मर्च्यमानाः परि यन्ति = Just as young damsels surround or stand round a young man while giving him a bath, so waters pass round that (son of waters, viz. अपां नपातं).

सृज् = to give a bath. अस्मेराः दर्परहिताः says Sāyaṇa ; but that is an unusual sense of स्मि which means to smile, to smirk. Young damsels must smile, they must smirk. They enjoy the fun. अस्मेराः therefore cannot be the right word. Cf. अभि प्रवन्त समनेव घोषाः कल्पाण्यः समयमानासौ अग्निम् ( ४।५८।८ ).

The word must be स्मेराः तमस्मेराः must be तमस्मेराः.

## देवता तां ( देवताता )

(8) पुत्रं धियमश्विना देवता तां दियो नपाता वनधः हाचीभिः । ( ४।४४।२ ) =

हे दिवः नपाता नपातौ अश्विना अश्विनौ पुत्रं पुत्रां हाचीभिः धियं वनधः = O Aśvins, sons of Dyaus, you, by the miraculous powers you possess, enjoy the company of the fair damsel, Sūrya.

Several gods took part in the competition for the hand of Surya  
The Āśvins won her She is the Śrī here

Sayana renders देवता by देयते and construes ता with श्रिय The two Āśvins are the two Devatās according to him I think, however, that देवता ता was originally देवताता देवताता = देवतातौ = देवानां संधे A host of gods competed for Surya's hand The Āśvins who succeeded were in that competing host By their success they are called शुभस्पती शुभ also means a fair damsel

### अत्येपि ( अत्येति ? )

(9) प्र सद्यो अग्ने अयेष्यन्पानाधिर्यस्मै चारुतमो बभूव ।

ईळे-न्यो वपुष्यो विभावा प्रियो विशामतिथिर्मानुषीणाम् ॥ ( ५।१।९ ) =

हे अग्ने ईळैन्य वपुष्य विभावा चारुतम मानुषीणा विशा प्रिय अतिथि  
त्व यस्मै आधि बभूव भवसि म च सद्य अन्यान् प्र अति एपि

ईळैन्य = ईड्य = स्तुय वपुष्य = full of flames विभावा = full  
of lustre or flames मानुषीणा विशा = of men प्र = अति

An antecedent is wanted for यस्मै स जन अन्यान् जनान् प्र सद्य  
अति एति is what is expected and wanted अयेपि is evidently wrong  
It was due to सदग्निरग्नीरयेत्यन्यान् ( ७।१।१४ ) = स इत् एव अग्नि अन्यान्  
अग्नीन् अति एति सहस्रशृङ्गो वृषभस्तदोजा विश्वो अग्ने सहसा प्रास्पन्वान् ( ५।१।८ )  
= हे अग्ने सहस्रशृङ्ग वृषभ तस्य वृषभस्य ओज इव ओज यस्य स च सहसा  
बलेन विश्वान् अन्यान् अग्नीन् प्र अति अति

This Rk may seem to justify अयेपि But यस्म comes in the  
way of the justification

नू नश्चित्रं अग्ने रयि मघवद्भ्यश्च धेहि । ये राधसा श्रवसा ज्ञात्यन्यान् सुवीर्ये  
भिश्चामि सन्ति जनान् ॥ ( ६।१०।५ ) = हे अग्ने न अस्मभ्य ये राधसा श्रवसा च  
अन्यान् अति सन्ति सुवीर्येभि सुवीर्ये अन्यान् जनान् अभि सन्ति तेभ्य  
मघवद्भ्यश्च नू अर्यव अशुनव चित्र रयि धेहि धेहि To surpass others in  
wealth and a multitude of brave sons is a very natural desire

येन वय चितयेमात्यन्यान् त वाज चित्रशृभवो ददा न ( ४।३६।९ ) = हे क्रमव  
येन वपम् अन्यान् अति चितयेम त वाज चित्र न अस्मभ्य दद दत्त What more  
natural than the desire of outshining others in wealth ?

The arguments in favour of अत्येति are stronger than those in  
favour of अत्येपि सद्य justifies the correction still more That man to

whom Agni reveals himself *immediately* surpasses others. The word is meaningless in the case of Agni surpassing other Agnis. The Rgveda, however, is full of irregularities. Offences against Syntax are not uncommon. Though as a general rule there are antecedents for relatives, sometimes the antecedent sentence is altogether wanting as in 7. 60. 4, 8. 3. 23, and 8. 52. 3. Sometimes the antecedent word is understood as in 7. 59. 4.

यस्य त्वमिन्द्र स्तोमेषु चारुनो वाजे वाजिन् शतक्रतो ।

तं त्वा वयं मुदुषामिव गोदुहो जुहुमसि भवस्यव ॥ ( ८14212 ) =

हे वाजिन् शतक्रतो इन्द्र यस्य स्तोमेषु त्व चारुनः । भवस्यवः भवः धनम् इच्छन्तः वयं तं त्वा त्वां वाजे संग्रामे जुहुमसि आहुषामः । इय यया गोदुहः मुदुषां गाम् आहुषन्ति तथा. Here यस्य has no antecedent whatever, though it seems as though तं in the 2nd half were that antecedent.

Nevertheless I think अत्येपि was originally अत्येति.

हे अग्ने त्वं यज्ञम् आसाद्य ( सद्यः ) तदानीमेव अन्यान् स्वसमानान् अत्येपि अतिक्रामसि । यस्मै चारुतमः सन् आधिर्धन्यः । इति ईदृशेभ्यः भवसि. In this rendering Sāyana leaves यस्मै without an antecedent.

स्वयशः ( स्वं यशः )

(10) अस्य हि स्वयशस्तर आसा विधर्मन् मन्यसे ।

तं नाकं चित्रशोचिषं मन्द्रं परो मनीषया ॥ ( 417012 ) =

अस्य अग्नेः स्वयशः तरः हि खट्वं वर्तते । नाकं परः विधर्मन् विधर्मणि वर्तमानं तं चित्रशोचिषं मन्द्रम् अग्निम् आसा मनीषया मन्यसे मन्ये स्तौमि.

विधर्मन् it seems was a heaven above ( परः ) नाक. Agni originally lived there. He takes delight ( मन्द्रं ) in Soma. His flames ( शोचिषं ) ever burn ( चित्र ). मन्य + ण् ( of लेट् ) + ए = मन्यसे = मन्ये. परः governs the accusative, here नाकं.

I praise him in praises with my mouth ( आसा ).

The Padakāra considers स्वयशस्तरः to be one pada. But it does not seem to be so. अस्य हि यशः तरश्च स्वं = Agni has his own strength. यशस् and तरश्च both mean strength. The Padakāra was misled by स्वयशस्तरि स्वयशस्तरि स्मद्विष्टिः स्वयशस्तरः ( 318614 ) ; but स्वयशस्तरः qualifies त्वं here. What does स्वयशस्तरः qualify in the present Rk ?

स्वयशस्तर or र is an adjective in the other 2 Rks where it occurs. What then is स्वयशस्तर here? I would alter स्व to स्व and then the whole difficulty disappears अस्य हि यश तर स्वयशस्तर = his, verily, is inborn (स्व) strength यश = तर = बलम्. We have such expressions as स्व शश ( ५।५८।७ ) and स्वम् ओज ( ७।८२।६ )

## माय ( माप ) स्थात

(11) आ यात मरुतो दिव आन्तरिक्षादमादृत ।

माय स्थात परावत ॥ ( ५।५३।८ ) =

हे मरुत दिव अमात् अन्तरिक्षात् परावत आ आ यात । मा अय स्थात

दिव = अमात् अन्तरिक्षात् = परावत = from heaven मा अय स्थात = do not stay away. The corrupt word is अय which ought to be अय अय means down, अय away

Cf आ गन्ता मा रिपयत प्रस्थावानो माप स्थाता समन्वय ( ८।२०।१ ) and

दूतेव हि षो यशसा जनेषु माप स्थात महिषेवाशपानात् ( १०।१०६।२ ) But

अय सिन्धु वरुणो यौरिष स्थात ( ७।८७।६ ),

न ते महि वमनु भूदध यौर्यद्वयया स्किण्या क्षामवस्था ( ३।३२।११ )

## हिरण्यवी(१ वी)नां

(12) दाता मे वृषतीना राजा हिरण्यवीनाम् ।

मा देवा मघवा रिषत् ॥ ( ८।६५।१० ) =

मे मह्य हिरण्यवीनां वृषतीनां दाता मघवा राजा हे देवा मा रिषत् = Let not this rich ( मघवा ) king, donor to me of gold ( हिरण्यवीना ) mares ( वृषतीना ) come to grief ( रिषत् )

हिरण्यवीना occurs here only. Sayana renders it by हिरण्य-घीताना which means हिरण्ययत् कान्ताना घीतानां has been shortened to घीना for the sake of the metre. But really the word is a mispronunciation of हिरण्यवीना. The form हिरण्य ( fem वी ) occurs nearly 65 times in RV. Was हिरण्यवीना pronounced हिरण्यवीना by the composer himself or was it a later mispronunciation?

## अघो(१ दा)रयः

(13) एता ष्यौलानि ते कृता वर्षिष्ठानि परीणसा ।

इदा षीलुधारयः ॥ ( ८१७७१९ ) =

हे इन्द्र एता एतानि वर्षिष्ठानि ष्यौलानि ते त्वया परीणसा राया सह कृता कृतानि ।  
इदा षीलु इह त्वम् अधारयः.

च्यु = to bring down. च्यु + लं = च्यौलं = a shower brought down or let fall. वर्षिष्ठानि = immense; from वर्ष to shower. Indra showers down treasures of heaven. Cf. इन्द्रः कोशमच्युयवीत् । मेदया धिबृता दिवः ( ८१७२१८ ).

The usual expression is राया परीणसा; here and in १. १६६. १४ there is परीणसा alone.

From thy very heart, thou sustainest what is strong ( षीलु ). But there is no merit in sustaining what is strong. On the contrary Indra smashes what is strong. अस्य मन्दुः० गृणाति षीलु रुजति सिराणि ( १०१८१६ ). अधारयः therefore must have been the original word. Indra set his heart on tearing the treasure of Dyaus. इ appears in such forms as दरेयः, दरयन्, ददः etc.

## ऋषिबन्धवे

(14) विश्वेत्ता ते सवनेषु प्रवाच्या या चकर्थं मघवसिन्द्र सुन्वते ।

पारावतं यत्पुरुसंभृतं वस्वपादृणोः शरभाय ऋषिबन्धवे ॥ ( ८११००१६ ) =

हे मघवन् इन्द्र या यानि त्वं सुन्वते चकर्थं तां तानि विश्वा विश्वानि इत् अपि सवनेषु प्रवाच्या प्रवाच्यानि । यत् यस्मात् ऋषीणां बन्धवे शरभाय परायति वर्तमानं पुरु संभृतं वसु त्वम् अपादृणोः.

प्रवाच्या = to be proclaimed, bruited abroad. पारावत = one of the 3 heavens. पुरु = immense. संभृतं = stored. अप + अदृणोः = didst discover.

ऋषि spoils the metre and is not wanted.

विश्वा इत्ता ते सवनेषु प्रवाच्या = 12 syllables.

या चकर्थं मघवसिन्द्र सुन्वते = 12.

पारावतं यत्पुरु संभृतं वसु = 12.

अप अदृणोः शरभाय बन्धवे = 12.

The name इरम occurs here only. He was Indra's relative (बन्धवे) as it were. There was a close friendship, even relationship, between gods and men. Some one did not relish the idea of a man being Indra's relative and therefore prefixed कृषि to बन्धवे by way of explanation. बन्धु means a father in RV. which perhaps was a rock of offence to the interpolator. Who could tolerate a statement that a human being was Indra's father? But the word may mean a relative or a friend or better still, one possessed of riches.

इन्द्रः ( इन्द्रः )

(15) यः सोमः कलशेषाँ अन्तः पवित्र आहितः ।

तमिन्द्रः परि पश्यजे ॥ ( ११२।५ ) =

यः सोमः कलशेषु आ मध्ये पवित्रे अन्तः आहितः तम् इन्द्रः परि पश्यजे = Soma ( इन्द्रः ) embraces that Soma that is placed ( first ) in the strainer ( पवित्रे ) and ( then ) in the jars ( कलशेषु ). आ = अन्तः. Two Somas are combined here. What are they? तं स्वांशभूतं सोमम् इन्द्रः सोमः देवः परि पश्यजे प्रविशति ( सायणः ). This explanation is not satisfactory. इन्द्रः is suspicious. It must be इन्द्रः. Indra is avid of Soma. इन्द्राय पातये सुतः is a frequent expression. इन्द्रुरिन्द्र इति वृषन् ( ११६३।१ ) shows how Soma was an invariable accident of Indra. इन्द्रमिन्द्रो वृषा विश ( १२।१ ) is not an infrequent expression.

अहयः

(16) अस्य प्रत्नामनु पुतं शुक्रं दुदुहे अहयः । पयः सहस्रसामुषिम् ( १।५४।१ ) = अस्य सोमस्य प्रत्नां पुराणां पुतं शीतमानां तनुम् अनु शुक्रं दीप्तं सहस्रसाम् अभिलाषितस्य अपरिमितस्य कर्मफलस्य दातारं पयः पातय्यं रसम् अहयः क्वयः दुदुहे दुहन्ति ( सायणः ). Sayana renders अहयः by क्वयः. But there is no such word as अहि in RV. of which अहयः would be the plural. अहय is an adjective as in वाजी अहयः दाम्वात् ( १।७४।८ ) । भोजः सूरियोऽहयः ( ८।७०।१३ ) । रुषी नो अहयो देवः सवितः ( १०।९३।९ ) । अर्ब्यं घाजं ( ३।२।४ ) । राघो अहयं ( ५।७९।५ ॥ ८।५४।८ ॥ ८।५६।१ ) । प्रजावद्रेतो अहयं नो अस्तु ( ७।६७।६ ) । ईलते त्वाग्रे० अहयं ( ८।६०।१६ ) । गथांसि अहया ( ५।७९।६ ॥ ८।८।१३ ) । अहये घने ( १०।१४७।३ ) .

अहयं therefore must be the form of the word here, so that it may qualify पयः . शुक्रं, अहयं and सहस्रसाम् all these qualify पयः .

Sāyana has not interpreted कवि which he leaves out. The word really has no business here. नव्यमायुः प्रक्षुतिरुप्री सहस्रसायुषि (१११०११); here कवि is all right. The composer of the sūkta says :— Increase i. e. give fresh and long life and make the bard (कवि) a possessor of thousands. सहस्रसां in our Rk had some other word after it. In course of time that word came to be unconsciously replaced by कवि.

## रजस्तुरं

(17) आ सोता परि पिब्यताम्वं न स्तोममप्तुरं रजस्तुरम् ।

वनकक्षसुदमुतम् ॥ ( १११०८१७ ) =

( हे कविजः सोमम् ) आ सोतं स्नुत । ( पवित्रेण ) परि ( कलशे ) सिञ्चत । कीदृशं सोमम् । अश्वः अश्वबलः इन्द्रः । तं न इव स्तोमं स्तुत्यम् । अपां तुरं दातारम् । रजसः उदकस्य तुरं दातारम् । वने दारुमये कलशे कक्षं भद्रकम् । उदनि ध्रुवन्तम् उदमुतम् । = Squeeze Soma, O priests, and pour him through the strainer into the water-jar, Soma who is as deserving of praise as the horse-like Indra, who like Indra gives waters, who is a bear in the wood and who floats in water.

परि ( = through ) पवित्रेण = through the strainer. Soma is most often identified with Indra who killed Vṛtra and won back waters. Indra is strong like a horse and deserves praise for heroic deeds. The water-jar is made of wood. As a bear sports in a wood, so does Soma in the wooden jar. Soma is liberally diluted with water in which consequently he floats. घृ or दृ = to float.

रजस्तुरं is not wanted by the Gayatrī metre which consists of three pādas, each pāda consisting of 8 vowels.

आ सोता परि पिब्यत = 8 syllables.

अश्वं न स्तोममप्तुरम् = 8.

वनकक्षसुदमुतम् = 8.

रजस्तुरं is therefore an interloper.

## हरी

(18) हरिदमशान्हरिक्शे आपसस्तुरस्पेये यो हरिपा श्वर्षत ।

अर्पद्भिषो हरिभिर्वाजिनीवसुगति विश्वा दुरिता पारिवदरी ॥ ( १०१९६१८ ) = ( Indra ) has gold mustaches and beard ( हरिदमशान् ) and gold

a person devoid of truthfulness will gradually decay in strength and will be vile and degraded like fire sprinkled with water<sup>1</sup>

The Agnyādhana or the establishment of the sacred fire is practically the primary ceremony of every sacrificer. No sacrifice can be performed without this sacred fire. The above passage of the Śatapatha states that the Agnyādheya or the sacrificer who observes the Agnyādhana ceremony must by all means, be a truthful man. The sacred fire being absolutely necessary for every sacrifice, and the man who has established this fire being required to be truthful, it is evident that the above injunction practically compels every sacrificer to be truthful. This passage refers to the Agnyādheya or the Ahitagni sacrificer and not merely to the Agnyādhana ceremony, so it follows that an Ahitagni should be truthful throughout his life.

Here it may be said that the above statement that the Agnyādhana is the primary ceremony is not a correct one because, in all the Yajurveda Brāhmanas the Darsapūrnāmāsa has been described as the first sacrifice. But the answer to this question is that the Darsapūrnāmāsa has been given as the first sacrifice on technical grounds only. The Pavamāna *Iṣṭi* is a part of the Agnyādhana ceremony, and this Pavamāna being an *Iṣṭi*, is a modification or *Vikṛti* of the Darsapūrnāmāsa which is the *Prakṛti* or the fundamental form of all *Iṣṭis* (corn sacrifices). The fundamental form must be described before its modification, so, it is for this reason only that the Darsapūrnāmāsa the fundamental form of all *Iṣṭi* sacrifices has been placed first in all the Brāhmana works of the Yajurveda. Śāyana has clearly explained all these points in his commentary on the Taittirīya Samhitā. The Darsapūrnāmāsa is the first sacrifice to the Vedic expert or to the scholar, that is to say, to one who has to teach or to one who has to learn the problems of the Vedic rituals. But for all practical purposes the Agnyādhana is the first sacrifice to a sacrificer.

1 नम्य वा एतस्याग्न्याधेयस्य सत्यमेवोपचारः स यः सत्यं वदति यथाग्निं समिद्धं ते घृतनामिषिज्ञेयं हेनः स उदास्यति तस्य भूयो भूय एव तेजा भवति अथ अग्न्यान् भवति अथ याजुन् वदति यथाग्निं समिद्धं तमुक्तेनाभिषिञ्चेदेव स जास्यति तस्य कर्माय कर्माय एव तेजा भवति अथ अग्न्यान् भवति तस्मात् सत्यमेव वदन् । (Sat. Br. 2. 2, 19)

"In the next Kāṇḍikā of the above passage of Śatapatha it is said that the Āhitāgni should be "Vacamyama" a restrainer of speech, and "Na vadañ jātu", should not ever speak, because a man who speaks much cannot usually help speaking an untruth.<sup>1</sup> In conformity with this Vedic rule the Śrauta Sūtras also state anṛta as the first thing which an Āhitāgni must avoid.<sup>2</sup> The commentator Harisvāmin states that this Vedic injunction for truth is meant only for the welfare of the Āhitāgni.<sup>3</sup> Sāyana concludes his commentary on this passage by stating that truthfulness is a part and parcel of the Agnyādheya.<sup>4</sup>

We find another passage in the ninth kāṇḍa of the same Brāhmaṇa which says that though a man who speaks nothing but truth may not be rewarded immediately by prosperity he becomes nevertheless a prosperous man in the long run.

The highest tribute to truthfulness is however given in a passage in the second kāṇḍa of the Śatapatha Brāhmaṇa.<sup>6</sup> At a certain stage<sup>7</sup> of the Varuṇapraghāsa ceremony the wife of the sacrificer had to publicly acknowledge her adultery if there had been any in her life. This open confession of her guilt was rewarded not only by a simple pardon but she was accepted by her husband and the society and she was allowed to take part in the religious ceremonies along with her husband. The ancient Āryans gave truthfulness the

1 तदु ह्यप्यरुणमौषधेर्नि ज्ञातय ऊचुः । स्यविरो वा अस्मग्नी आधत्स्वेति । स होवाच ते मेतद् ब्रूय वाचंयम एवेधि । न वा आहिताग्निना नृतं वदितव्यं न वदन् जातु नानृतं वदेत्तावत् सत्यमेवोपचार इति । ( Śat. Brāh. 2, 2, 20 ).

2 अनृतानिश्चयानोदयुनिदाकांघानवर्षसप्तकनान्युदकानि वर्जयेत् । ( Kāt. Śra. Sūtra, 4, 257 ).

3 तस्मादाहिताग्नेः रक्षणाार्थः सत्यविधिः । ( Harisvāmin's commentary ).

4 तस्मात् सत्यवचनमेवाग्न्याधेयस्याहमित्यर्थः । ( Sāyana's commentary ).

5 ते देवाः सर्वे सत्यमवदन् सर्वमस्तु अनुतं ते देवाः आसन्ति सत्यं वदन्तः ऐषावीरतरा इषा-  
शुरनाद्वतरा इव तस्माद् हेतय आसन्ति सत्यं वदन्त्यैषावीरतर इवैव भवत्यनाद्वतर इव स ह  
त्वैवान्ततो भवति देवा ह्यैवान्ततोऽभवन् । ( Śat. Brā. 9, 5, 1, 16 ).

6 स पर्त्तामुदनेऽप्यत्र पृच्छति केन चरसीति वरुण्यं वा एतत् स्त्री करोति यदग्न्यस्य सत्यम्येन चर-  
त्यथो नेग्मेऽन्तः शर्या जुहवदिति तस्मात् पृच्छति निरुक्तं वा एनः कनीयो भवति सत्यं हि  
भवति तस्मादेव पृच्छति सा यत्नं प्रतिजानीते ज्ञातिभ्यो हास्येन ददति स्यात् । ( Ś. B. 2, 5, 2, 20 ).

7 During the वरुणपात्रहोम by the wife of the यजमान ।

first place in the list of all good qualities that a human being may possess. If a woman had been engaged with a person other than her husband it was a sin no doubt, but if she only openly confessed it, her sin would be minimised to a great extent only because she had preferred to stick to truthfulness. If she suppressed her guilt and did not give out the truth, that would bring evil to her near relations. Such a sin of women which is greatly looked down upon could be pardoned if it was only publicly admitted. A similar passage is found in the Taittiriya Brahmana also. The Śrauta Sūtras<sup>2</sup> as well as this passage of the Taittiriya Brahmana go a step further and demand not only a general confession but also the definite statement of the name of the paramour or paramours. It is however interesting to note that for those women who could not give out the names of the paramours out of shame an alternative had been proposed in the way of uprooting as many grasses as there had been the number of their offences.<sup>3</sup>

We should not conclude, however, from this that the Aryan society overlooked the moral delinquencies of their women when it was habitual or that illicit connection was of common occurrence. These texts only prove how liberal was the society and what a great importance it attached to truthfulness.

These passages certainly referred to penitent wives who were habitually pure in their character but who might have in an evil moment, for reasons well known to all, gone astray. We have heard of scores of such goings astray in the cases of our sages and have not only overlooked them but have continued to offer these sages the same high position as they had held before they had committed the offences. What we do in the case of the men justice requires that we should do the same in the case of the women. The Aryans were a just and liberal race and such casual moral turpitudes

1 यज्जार सन्त न प्रनयात् विद्वे ज्ञानि कृध्यात् असौ मे जार इति निर्दिशेत् ।

(Tait Brā 1 6 5 2)

2 'समार्जनाय प्रेषिते संशुटे प्रतिप्रस्थाना पत्नीमानष्यन्नाह केन वरसीति ।' and again "सस्तुतानाचटे । (Kāt Br Sūtra 5 116 and 117)

3 यदि लज्जाविषयात् न कथयति प्रतिजार वृणानि उच्छृङ्खलति ।

(Notes on Kāt Śraut Sūtra)

of the ladies as well as of men were judged by the same standard in their society and they were pardoned or their guilt was overlooked. But we are a degenerated nation now and so we overlook the misdoings of our men but punish our women for the same offence in a deplorable way only because they are weak.

Not only the Brahmanas but the whole range of Vedic literature gives a very high place to truthfulness. Every scholar is well acquainted with the famous Jābala story of the Upaniṣad<sup>1</sup>.

In the face of these bright examples of *satya* it is not a fact that truthfulness was known in the West first and the East learnt it from the West.

## (2) Chastity—

The next point that I wish to deal with is chastity. I have already noted that moral turpitude was not a frequent occurrence in the women of the Vedic society. On the other hand there are instances to show that chastity in ladies was highly appreciated and there are brilliant examples of fidelity and devotion of wives. The fifth Brāhmaṇa of the first Adhyāya of the fourth Kāṇḍa of Śatapatha narrates the story of Sukanya and Cyavana. The moral of chastity given here is very high. Sukanya the beautiful daughter of Śaryāta Mānava was given in marriage, by her father, to the decrepit and abominable<sup>2</sup> Cyavana. When the Asvins, coming to her with a desire to win her love, told her to follow them leaving her husband away, she replied "To whom my father has given me I will not abandon him as long as he lives"<sup>3</sup>. What a noble answer it was! She requested them not to vilify her husband for his deformities and prayed to them, divine physicians as they were, to cure him of his physical defects. Whatever a section of modern foreigners may say to the contrary, it is for this purity of character that the ladies of India had been and are still renowned all over the civilised world.

1. Narrated in the fourth kāṇḍa of the fourth Adhyāya of Chāṇḍogya Upaniṣad.

2. जीर्णि कृत्वारूपो । (S B 4 1 5 9).

3. सा हि तेषां यस्मै मां पिता दत्तौ वाह, न जीवन्त हास्यामीति । (S B 4 1, 5, 9).

(3) *Restraint and Moderation—*

I now pass over to the topic of *Samjama* or restraint. Restraint is absolutely necessary for a human being to lead a healthy and happy life. Health is the greatest wealth. To enjoy perfect health one must be moderate in his habits and should not submit to excesses. We cannot keep good health unless we are moderate and restrained in respect of our food. There is a passage in the Śatapatha Brāhmaṇa which shows that the Aryans were moderate as regards their meals.<sup>1</sup> Moderate eating keeps the body light and capable of hard work ; on the other hand if anyone eats much and gets fatty thereby he becomes unable to work and is despised. The Vedic text referred to above says that one who eats only twice (i. e. in the morning and in the evening) gets a long life and his sayings never fail. This reminds one of the famous line of the great poet Bhavabhūti — कृषीणां पुनरायानां वाचमथोऽनुधावति.

It is interesting to note here that in the ancient Aryan society the ladies did not take their food in the presence of their husband or other male members. The Vedic passage is “तस्मादिमा मनुष्यस्त्रियस्त्रि इवैव जिघत्सन्ति या इव ता इवेति ह स्माह याज्ञवल्क्यः ( Śat. Brā. 1. 9, 2, 12, in connection with the Patnīsamyāja ceremony). In this connection the commentator Harisvāmin however adds that ksudra-yositah, girls, do take their food in the presence of men.

It is possible that the reference to the venerable name of Yājñavalkya in the above-quoted passage of Śatapatha is intended to show a difference of opinion among the Ṛṣis of that age. It may mean that this was the opinion of Yājñavalkya, but there were contrary views too. As in a grammatical Sutra the name of a Ṛsi in it implies that the rule is an optional one, so in these Brāhmaṇa passages also the name of any Ṛsi in a particular passage sometimes implied that this was his opinion on the point, but there were opposite

1 नैव देवा अतिक्रामन्ति न पितरो न पशवो मनुष्या एवैकेऽतिक्रामन्ति तस्माद्यो मनुष्याणां भेद्यत्य-  
हमे भेद्यति विद्वच्छन्ति हि नक्षत्रनाथ चन भवत्यनृतं हि कृत्वा भेद्यति तस्माद् सार्वभौतस्यैव  
स्यात् स यो ह वै विद्वान् सार्वभौतस्यैव भवति सर्वं ह वै प्राप्नुते यद्वा ह किंच वाचा व्याहरति  
तद्वा ह वै भवत्येताद्धि देवस्य गोपायति तद्धैतरेजो नाम ब्राह्मणं य एतस्य वनं शक्नोति चातिम् ।  
( S B 2. 4, 2, 6 ), ( This is a passage in connection with the पिण्डपितृयज्ञ ),

views. According to Yājñavalkya women should not take food before men ; but according to others there was no such prohibition. The former of these two views was strict and the latter liberal. It may be inferred here that the liberal views were of the earlier R̥ṣis and the strict one is of the comparatively later sages. The early Aryan society was simple and liberal and with the growth of social laws and the development of religious complexities it lost its original broad views and gradually became artificial.

Such contrary views existed not only with respect to the question of taking food of men and women together, but in connection with other things also. Here is another instance. With respect to the Agnyādhāna ceremony it is enjoined first that the sacrificer should pass the night of the Upavasatha<sup>1</sup> day wide awake and in fast<sup>2</sup> ; but, in subsequent passages<sup>3</sup> it is openly stated that there is a difference of opinion on this point and eating as well as sleeping on that night are allowed by some. Here also it may be suggested that these restrictions were of modern sages and they were not observed by others who had still retained the old liberal views.

The performance of the sacrifice with a pure and devoted heart was the chief object of the Brāhmanic Aryans in their religious life. They paid all attention to this point and the strict formalities and hardships imposed by later R̥ṣis were not approved by some of the R̥ṣis of the Śatapatha age. It is very probable that the strict formalities as shown in those observances of fasting and keeping awake on the Upavasatha night were unknown to the earlier society. But, with the advance of the elaborate character of the sacrifice, all these formalities gradually grew and developed till a time came when the Aryans paid more attention to these formalities than to devotion. The age of Śatapatha was probably the transition period when the society was gradually passing from the simple ancient nature of devotion to that of artificialities. The Śatapatha age was still the

1 The day preceding that of the अग्न्याधान ceremony.

2 द्विवैवाश्रीयात् ( Śat. Brāh. 2, 1, 4, 1 ).

3 तस्मादपि काममेव नक्तमश्रीयात् । ( S. B. 2, 1, 4, 2 ) and तस्मादपि काममेव त्यज्यात् । ( Ś. B. 2, 1, 4, 7 ).

ŚĀKAPŪNI THE NAIRUKTA—BY BHAGAVAD DATTA, B. A., SUPDT.,  
RESEARCH DEPT., DAYANANDA ANGLO-VEDIC COLLEGE, LAHORE.

Śakapūni is one of the ancient Nairuktas often quoted by Yaska. He is quoted as many as twenty times by Yaska in his Nirukta, once in his Paṛiśiṣṭa, and seven times in the Bṛhaddevatā.

DATE

Ordinarily Yaska is placed between the sixth century and the fourth century B. C. To me he appears to be centuries older still. However, whatever may be his date, Śakapūni is at least a century or two older than he.

Skandāsvāmī, while commenting on Nirukta II. 8, says :—

एवमर्थे उराकल्पं पठन्ति—  
शाकपुणिः संकल्पपांचके । . . .

This tradition about Śakapūni could not be referred to as a *Pura Kalpa* within a short period of a generation or so.

I beg to differ from Dr. L. Sarup when he makes the following observations about the history of the text of the Nirukta.<sup>1</sup>

“THREE STAGES OF INTERPOLATIONS”

“We have thus manuscript materials which belong to three distinct periods.”

(1) D, i. e. the commentary of Durga, written before the addition of the *paṛiśiṣṭas* and embodying the whole text of the Nirukta, represents the earliest period, i. e. about the thirteenth century A. D. ”

Now the Paṛiśiṣṭas are not so late as to be later than the 13th century A. D. This may be inferred from the following.

(a) Skanda-Maheśvara quotes Nirukta XIII. 13 while commenting on Nirukta I. 20.

golden era of the Aryans, but the decline had just set in. The Śatapatha gives both the contrary opinions, but its leaning seems to be more towards the old state of pure devotion than to that of the comparatively recent state of rigidness. It still prefers to worship and adore and gives only a subordinate place to rigidness and privations. Devotion of mind was still the predominant factor in their religious life. It is for this reason that we find such passages as "मनस इ वे वाद् य पुनो देवेभ्यो यज्ञं ब्रूत" (Śat Brāh 1, 4, 4, 1). Mere recitation of hymns would not do, but mind and speech both united would achieve the desired object and carry the sacrifice to the Gods. It was still a glorious day of the Aryans though not without the signs of those corruptions that gradually eat up the vitality and sound the death knell of a great race.

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(a) Skanda-Maheśvara quotes Nirukta XIII. 13 while commenting on Nirukta I. 20.

(b) Skanda-Maheśvara invariably copies the commentary of Udgitha and Skanda on the Rgveda while commenting on the Nirukta. Here also in the above instance he is doing the same thing. So if there could have been any doubt about Skanda-Maheśvara's date, there is no such doubt about Udgitha. He belongs to circa 630 A D. Fortunately, Udgitha also reproduces the same line of Nirukta XIII 13, in his commentary on the same Rk<sup>1</sup>

(c) Not only Udgitha, but Durga even who may belong to a period, earlier than the sixth century A D quotes on the same place, the very same line of the Parisīṣṭa. It is rather strange that Dr Sarup failed to notice Durga quoting the Parisīṣṭas at many places in his commentary on the twelve chapters<sup>2</sup>

It will thus be sufficiently clear that the Parisīṣṭas are sufficiently old. It is just possible these may be Yaska's own work. And if so, it will be easy to admit that Śakapūni's son even had become a sufficiently famous author to find a place in Yaska's Parisīṣṭa<sup>3</sup>

Apart from the above, there is a stronger evidence, which clearly shows that Śakapūni belonged to the period of Śakalya, who is generally placed in the eighth century B C and who belongs to the period of Mahābhārata according to me. The Purāṇas, while relating the history of the Śakhās of the Vedas, give important information on this point,

श्रीवाच सहितास्तिस्रः शाकपुणी रथीतर ।  
 निरुक्तं च पुनश्चक्रे चतुर्थे द्विसत्तम ॥<sup>4</sup>  
 रथीतरो निरुक्तं च पुनश्चक्रे चतुर्थकम् ॥<sup>5</sup>  
 सहिताप्रितय चक्रे शाकपुणी रथीतर ।  
 निरुक्तमकरोत्तय चतुर्थे द्विसत्तम ॥  
 क्रौड्यो वैतालकिस्तद्वद्वलाकश्च महामति ।  
 निरुक्तकृतचतुर्थोऽभूत् वेदवेदाङ्गपारग ॥<sup>7</sup>

1 RV X 71 5

2 Of Durga's com I 4 I 20 III 21 VII 4 X 23

3 Nirukta XIII 11

4 Vāyu LX 65

5 Vāyu LXI 2

6 It may be a scribe's error for क्रौटकि and तैटीकि respectively

7 Viṣṇu III 4 23, 24

Here both Vāyu and Viṣṇu preserve the tradition of the composing of a Nirukta by Śākapūni. And they also express Śākapūni to be a near contemporary of Śākalya, the composer of the Pada text. So we may be almost sure that Śākapūni flourished earlier than the eighth century B. C.

### ŚĀKAPŪNI'S NIGHANṬU

Not only was he an author of a Nirukta, but he seems to have composed his Nighaṇṭu also, on which he commented in the form of a Nirukta. The following are the passages from different authors, wherefrom this information is gathered.

(a) Durga (sixth century A. D. or early) writes while commenting on Yāska VIII. 4—

शाकपुणिस्तु पृथिविनामस्य एवोपक्रम्य स्वयमेव सर्वत्र क्रमप्रयोजनमाह ।

This indicates clearly that Śākapūni composed a Nighaṇṭu, which also like the present Nighaṇṭu began with the synonyms of the Earth. Moreover it possessed a superiority over this work in detailing the cause of the order of these different synonyms.

(b) Skanda-Maheśvara makes the following observation on Nirukta I. 4—

दाशुषे । दाश्वान् इति यजमाननाम<sup>1</sup> शाकपुणिना पठितम् ।<sup>2</sup>

This word *daśvan* is not read by Yāska in his Nighaṇṭu, but it was read as a synonym of *Yajamāna* by Śākapūni.

(c) Skanda-Maheśvara observes on Nirukta III. 10—

व्याप्तिकर्माण उत्तरे पातयो दश इत्यति नक्षत्रादयः ।

शाकपुणेरतिरिक्ता एते—विद्याच । उरुव्याचः । वित्रे । इति व्याप्तिकर्माणः ।<sup>3</sup>

This particular quotation of Skanda is sufficient to convince us that the Nighaṇṭu of Śākapūni was like the shorter recension of the present Nighaṇṭu. It did not state the number of the words read together in one section.

1 Cf. यजमानो वै दाश्वान् । Śatapatha II. 3. 4. 33, etc. My view stated in my History of Vedic Literature, Vol. II, p. 132, that the Nighaṇṭus were based on the Brāhmaṇas finds another support here.

2 This quotation in almost the same words is also found in Vararuci's Niruktasamuccaya.

3 Devarāja Yajvan also quotes this passage on Ngh. II. 12, and he is most probably borrowing it from Skanda.

## ŚĀKAPŪNI'S NIRUKTA

From the twentyone quotations of Śākapūni's work in the Nirukta, it is clear, that he dealt like Yāska on many important Vedic items

Space does not permit me to discuss those quotations here I may only refer to another quotation from his Nirukta which is found in Rgvedabhāṣya of Skandasvāmī.<sup>1</sup> It runs as follows —

तथा च शाकपुणिना नद्यभिधायिन सरस्वतीशब्दस्य परिगणने—

“अथैषा नदी । चत्वार एव तस्या निगदा भवन्ति-

दृषद्वा मातुष आपयाया सरस्वत्या रेवदग्ने दिदीहि ॥<sup>2</sup>

चित्र इन्द्राजा राजका इदम्यके यजे सरस्वतीमनु ।<sup>3</sup>

इम मे गङ्गे यमुने सरस्वति ।<sup>4</sup>

सरस्वती सरयु सिन्धुरुर्मिभि ।<sup>5</sup>

पञ्चममप्युदाहरति—

“अभ्यतमे नदीतमे ।<sup>6</sup> इति ।

अत्राय न षष्ठः परिगणित इति ।

## RATHĪTARA ŚĀKAPŪNI

From the verses of the Purāṇas, reproduced above, it is apparent that Rathītara was his real name, and Śākapūni was his patronymic. A Rathītara, and his son Rāthitara are both quoted in the Bṛhad devatā. But Rathītara and Śākapūni are never quoted there, as two different authors although many other authors are. So it may be accepted that both these names refer to one and the same person.

Through the courtesy of Dr. C. K. Rāṇa I got six references to Śākapūni from the commentary of Vāsudeva on Rgv. Sārvānukramanī. These were found to be based on the Bṛhaddevatā, and not original ones. I have not, therefore, included those here.

It will be a remarkable thing if we chance to get hold of the original work of Śākapūni.

1 RV VI 61 2

3 RV VIII 21 18

5 RV X 64 9

2 RV III 23 4

4 RV X 75 5

6 RV II, 41 16

## **II : Epics and Purāṇas**

A NOTE ON THE GHAṬOTKACAVADHAPARVADHYĀYA  
OF THE MAHĀBHĀRATA—BY HEM CHANDRA RAY CHAUDHURI,  
M. A., PH. D., CALCUTTA UNIVERSITY.

The *Ādi-parva* of the *Mahābhārata* contains a verse which says that there was a *Bhārata-saṁhitā* which consisted of 24,000 *ślokas*, of which the *Upākhyānaś* did not form a part. It runs thus :

Caturviṁśati-sāhasrīm cakre Bhārata-saṁhitām ।

Upākhyānair vinā tāvad Bhāratam procyate budhaiḥ ॥

Mbh. I, 1. 102 ( Vaṅgavāsi Ed.).

But the great Epic that has been extant since the days of Sarvanātha of the Khoh Copper-plate Inscription is, as is well known, styled a *Śata-sāhasrī Saṁhitā*, and is interspersed with numerous *upākhyānas*. Even so, the number of *ślokas* does not reach the total of 100,000 verses. As pointed out by Hopkins in his *Epic Mythology* ( p. 2 ), the northern version contains 84,126 verses, excluding the *Harivaṁśa*. The southern version has 12,000 more than the northern recension and, without the *Harivaṁśa*, contains 96,578 verses or prose equivalents.

Various theories have been suggested to account for the difference between the traditional number 100,000 and the actual number of *ślokas* in the extant version of the Great Epic. According to some, " the attribution of a lakh of verses necessarily implies the existence, as part of the lakh, of the *Harivaṁśa*." But the addition of this work would make the total exceed the traditional number. This is particularly true of the southern recension. Others have urged that *śata-sahasra* is only a round number and is not to be taken too literally. But a third possibility cannot be entirely excluded, viz. the loss or disappearance of some *upākhyānas* which once formed part of the *Śata-sāhasrī Saṁhitā*. It was the addition of the *upākhyānas* which transformed the original *Caturviṁśati-sahasrī Saṁhitā* into a *Śatasahasrī Saṁhitā*. Is there any certainty that all these added *upākhyānas* have come down to us ?

A passage of the *Ghaṭotkaca Vadha Parvadhyaṣṭī* seems to suggest that such has not been the case

When Ghaṭotkaca, the Rākṣasa hero, son of Bhīmasena, fell down, struck by the terrible missile which Indra had given to Karna, and the Pāṇḍavas were plunged into grief Kṛṣṇa is represented as saying

\* Yadi hyenam nāhaniṣyāt Karpān śaktva mahāmṛdhe ।  
Mayā vadhya bhaviṣyāt sa Bhīmasenir Ghaṭotkaca ah ॥  
Mayā na nihataḥ pūrvam eṣa yusmat priya ॥ sayā ।  
Esa hi Brāhmaṇa dvesī yajna-dvesī ca Rāṣasah ॥  
Dharmasya loṭhā pāpātmanā tasmād eṣa niyātitaḥ ॥

\* If Karna had not slain this (Rākṣasa) by his Śakti in the great fight, then it would have been my duty to slay Ghaṭotkaca son of Bhīmasena. It was to please you that I did not kill him before. This Rākṣasa was a hater of Brāhmanas and sacrifices, a violator of religious rites and a sinner. Therefore has he been slain.

In the verses quoted above Ghaṭotkaca is described as *Brāhmaṇa dvest*, *yajna dvest* and *dharmasya loṭh*. Now, there is no *upākhyāna* in the extant epic which lends countenance to the serious charges here brought against the son of Bhīmasena. But it is clear that stories about Ghaṭotkaca's hostility to Brāhmanas and sacrifices must have been known to the writer of these verses. Is there any evidence as to the existence of such stories? Here, light is vouchsafed from an unexpected quarter. In the *Madhyama Vyāgha*, attributed (rightly or wrongly) to Bhāsa, we have the story of the pursuit of a Brāhmaṇa and his wife and children by Ghaṭotkaca who had received orders from his mother to secure a human being for her meal. The Sutrādhara exclaims "*esa khalu Pṛthava madhyamasya majo Hiṇaḥ ॥ itani sambhūta Rākṣasagnir akṛt vairam Brāhmaṇa janam ॥ itrustiyati Bhṛt ॥ Kaṣṭhāḥ kaṣṭhāḥ khalu patni suta parivṛtasya Brāhmaṇasya ॥ itāntah*

It should, however, be noted that the *Madhyama Vyāgha* itself could not have been in the mind of the poet or poets of the Ghaṭotkaca vadha section of the Drona parva of Mahābhārata when the verses

SARASVATI THE GODDESS OF LEARNING — BY HARIDAS  
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Sarasvati figures in present day Hindu worship primarily as the Goddess of Learning and secondarily as one of the sacred streams. The romantic history of the transformation of the Vedic Sarasvati river into a goddess may very well serve as an example of the way in which the mythopœic faculty of the early Indo Aryans worked to increase the pantheon. Of the seven streams—Gaṅga Yamuna Godāvarī Sarasvatī, Narmadā Sindhu and Kāveri whose invocations are supposed to sanctify all waters used for worship Sarasvatī may claim to have the holiest antiquity. The association with the mystic number seven comes down from the Vedic times<sup>1</sup> and the Avesta also mentions the Hapta Hindu and the beautiful Haraqati<sup>2</sup>. RV VIII 39, 8 refers to the seven people whose sacrificial fire was supported by the rivers and RV VIII 96, 1 refers to the Sapta sindhu. RV IX 86, 36 and IX, 92, 4 refer to the nourishment or purification of the Soma by seven sisters or rivers. There is no doubt that even though the number of sacred streams was fixed at seven the individual members varied and that probably in the Avestan enumeration it was the Kubhā (Kabul river) and not Sarasvatī, that was included together with the Indus and its five tributaries<sup>3</sup>. In the Puranas many long lists of sacred streams occur<sup>4</sup> and it is probable that the comparative sanctity ascribed to the various rivers may often serve to indicate the locus of composition of the Purana concerned or of the part where the lists occur. It is also likely that the successive enumerations of the seven sacred streams—from the Rgveda to the Barhaspatya Arthasāstra<sup>5</sup>—indicate the gradual extension of the Aryan settlement to the south, incorporating within the number seven streams held sacred locally.

1 RV VIII 24 27 YV (Wh) XXXIV 24 XXXVIII 26 RV VII 36  
6 v 43 1 Vis Pur II iv

2 Vendidad Fargard I

3 Macdonell's History of Sanskrit Literature p 141 YV (Wh) XXXIV  
24 (Griffith's note)

4 Mat Pur XXII OXIV Gar Pur LV Harivamśa OOXIV 15 OOLVI

5 Bār Arthasāstra li 82

But while the assemblage of seven rivers travelled south the name Sarasvatī came generally to be applied to the easternmost boundary of the advancing Aryan settlement. It has been successively identified with the Oxus, the Arghandab in Arachosia<sup>1</sup>, the Gandhara river referred to in the Avesta, the Indus<sup>2</sup>, the Sutlej<sup>3</sup> and the modern Sarsuti<sup>4</sup>. The first two identifications are questionable, but there is some justification for identifying it with the other streams. The association of Sarasvatī with Gandhara and Gandharvas is pretty old. The *Aitareya Brahmana* refers to the bartering of Sarasvatī for Somra<sup>5</sup> with the Gandharvas and Gandharvas are referred to in later literature as having *śrīṅgas* on her banks<sup>6</sup>, presumably because they were the exponents of music, song and dance. The strong current, the descent from the hills<sup>7</sup> and the possession of many tributaries and branches (whence probably the epithet 'the mother of streams')<sup>8</sup> make identification with the Indus easy, while the reference to the origin in the Manasasarovara<sup>9</sup> (an association with Brahma which made all streams issuing out of Brahmā's seat, whether at Puskari or at Rājgrha, Sarasvatī's) makes the Sutlej association explicable as also the fact that the dry bed of a river, once probably a tributary of the Sutudru (Sutlej), is to be found in the States of Patiala, Bhawalpur and Bikanir<sup>10</sup>. There is no doubt, however, that from the time of the *Manu Samhitā* and the *Mahābhārata* Sarasvatī came to be permanently identified with the stream which formed the boundary of the *Brahmavarta*<sup>11</sup>, separating it from

1 Macdonell and Keith *Ved. c. Index* II p. 437

2 RV vii 95 1-2 vi 61 2 (Griffith's note) YV (Wh.) XXXIV, 11 *Ved. c. Mythology* (Macdonell) p. 57. *Per contra* see RV vii 36 6 I, 64, 9 Macdonell's *His. of San. Lit.*, p. 141

3 J. R. A. S. 1893 p. 56 p. 59 Macdonell's *His. of San. Lit.*, p. 142

4 *Vedic Index* II p. 435 ff.

5 *Alt. Br.* I 27

6 MBh. Śal. Par. XXXVII, 11

7 RV vi 61 2 8 and 13 MBh. Vana Par. XC 4 MBh. Śal. Par. LIV 11 Mārķ. Par. XXIII, 28

8 RV vii, 36 6

9 MBh. Śal. Par. 2360

10 J. R. A. S. 1893, p. 56, p. 59

11 *Manu Smṛti* ii, 17 MBh. Vana Par. LXXXIII, 4 and 5 J. R. A. S. 1893, pp. 49 ff.

Madhyadesa, Brahmaksetra or Kuruksetra, and which was lost in the desert. Whether this river ever flowed directly into one of the present seas or whether there ever was a Rapputanā Sea into which it flowed must remain for the present an unsolved problem, but references make it clear that it had direct access to a sea<sup>1</sup> and that if it fell into the sea somewhere near about Prabhasa, isolated pools of water survived for some time the disappearance of the stream itself and were regarded as sacred for bathing purposes<sup>2</sup>.

There is no doubt that once the sanctity of the Sarasvatī was established she took the foremost place in the list of the seven streams. She is sometimes credited with seven sisters and at other times regarded as being one of the seven<sup>3</sup>. In the Mahabhārata she is said to cover the then existing Aryan universe in the form of seven streams at Pushkara, Naumisa, Gaya, North Kosala, Kuruksetra, the source of the Ganges and the Himalayas,<sup>4</sup> this being an ingenious attempt to explain why the same name came to be applied to different rivers in different localities. Gradually the myth of a Sapta-Sārasvatī tirtha on the Sarasvatī itself was invented<sup>5</sup> and even a Sapta-Sārasvatī region was hinted at<sup>6</sup>. When changing times made Gangā the holiest stream<sup>7</sup> and local patriotism raised Narmadā to the same status,<sup>8</sup> Sarasvatī came to be regarded as one of the seven streams into which these rivers divided themselves<sup>9</sup>. A confluence of Gaṅgā or Yamunā and Sarasvatī was also invented<sup>10</sup>—a supposition that served a very useful purpose when Sarasvatī disappeared from view. The drying up of no other river

1 RV VII, 95, 2 (Griffith thinks the Indus was intended). See A. O. Das, *Rgvedic Culture*, pp. 2-3.

2 MBh. Śal. Par. XXXVI, Vana Par. LXXXII, 11-12.

3 RV. VI, 61, 10.

4 MBh. Śal. Par. XXXVIII.

5 *Ibid*.

6 Pad. Pur. I, xlii, 23. Gar. Pur. LXXXI.

7 Śūtra Kṛtāṅga I 6, 21, Gītā X, 31, MBh. Vana Par. LXXXV, 90 and 96. Mārk. Pur. XXXV, 32. Gar. Pur. LXXXI. Ag. Pur. CX. Mat. Pur. cit. II. Kūr. Pur. I, xxxvi.

8 Pad. Pur. vi, 20-21 and 63, Kūr. Pur. xxxviii 8. Mat. Pur. OLXXXVI.

9 Pad. Pur. II, 68, Bhav. Pur. xvii, also *Ibid*.

10 Pad. Pur. I xvi, 3, Ag. Pur. CIX, MBh. Śal. Par. LXXXIV, 38. MBh. Vāna Par. CXXIX, 13-14. See also Vedic Index *Sub voce* Plākṣa prasaravaṇa.

seems to have caused so much grief, and as it is difficult to see what adverse effect it had upon local agriculture, the reason must be found more in the religious association of the river than in its economic effect. It appears that very early a desert belt was being formed about the river, for we are told that the dāśiputra Kavaśa Ailuśa was driven by the Brahmans into the desert region<sup>1</sup> near about, when he came to worship there. Later on the river disappeared at a place which came to be known as Vinaśana.<sup>2</sup> The natural decay of the river did not suit the fancy of the later writers, and so the myth was invented that Sarasvatī entered into the earth as soon as she came to the land of the Nisādas lest their touch should pollute her.<sup>3</sup> Elsewhere Sarasvatī is said to have disappeared out of spite towards the Śūdras and the Ābhiras,<sup>4</sup> so sacred was her water and so exclusively meant for the Aryans was she considered to be. But it is this sacred river that followed Kavaśa Ailuśa and arrested his progress at Parisāraka after he had been driven away by the insolent Brahmans, and according to Aupamanyava, who is quoted by Yaska,<sup>5</sup> the sacrificial fire belonged to five peoples ( the Brahmans, the Kṣatriyas, the Vaiśyas, the Śūdras and the Niśādas ) whom Sarasvatī made to flourish.<sup>6</sup>

Now when a river can disappear at will it can also re-appear if necessary, and this device was adopted to suit the needs of special sanctity at different confluences. Thus at Prayāga and at the Pāñcagaṅgā ghāta at Benares<sup>7</sup> Sarasvatī is considered to be invisibly present, and further down at Trivenī near Hughli a small stream gets the appellation of Sarasvatī to form a visible third in addition to Gaṅgā ( the Hughli ) and the Yamunā ( a small local stream )<sup>8</sup>. Gaṅgā, Yamunā and Sarasvatī form a new trinity in later cults and

1 *At. Br.* II, 19; *Ān. Br.* XII, 3; *MBh.* Vana Par. LXXXII, III-IV; *Pañ.* Pur. XI, 56-57.

2 *Manu Sm.* II, 17 ff.

3 *MBh.* Vana Par. CXXX, 3-5.

4 *MBh.* Śal. Par. XXXVII, 1.

5 *Nir.* III, 8.

6 *RV.* VI, 61, 12. Also *RV.* VII, 95, 2 ( Griffith's note ); *J. R. A. S.*, Vol. 20 ( O. S. ), p. 426; *Br. Pur.* xlix, 23.

7 Sherring's *Sacred City of the Hindus: an account of Benares*, p. 107. Cf. Lévi's *Le Nepal*, p. 327.

8 McCrindle. *Ancient India as described by Ptolemy*, p. 102.

a triple headed goddess appears on the head of the Elephanta cave figure of the triple-faced Śiva who combines in himself the trinity of the Hindu pantheon<sup>1</sup>. We shall see later on that association with two other forms is a most antique phenomenon with Sarasvatī

From the Vedic times whiteness<sup>2</sup> and purity<sup>3</sup> came to be prominently associated with the river and it is not improbable that the whiteness of the Goddess of Learning came by transference from the river itself. A number of things conspired to invest the deity with whiteness. Not only the river association but also association with learning (which represents the *sattva* quality) and association with Śiva whose spouse she was later considered to be, gave her an all white complexion, and her vehicles, ornaments and objects of worship mostly partook of the same character. The lotus and the swan that figure as the vehicles, the cloth she wears and the *uṣṇā* she carries, the flowers and unguents that are offered to her, the ornaments she wears and the eatables that are presented to her are all white in consonance with her complexion which is described as white like the kunda, the moon, the snow and the pearl.

The tradition of purity the river carried from Vedic times. Apart from the fact that water gives bodily cleanliness it has always been used in Brahmanic worship in connection with the removal of sins committed at any time of the day or night in the *apomārjana* practice<sup>4</sup>. From time immemorial the banks of the Sarasvatī had been singled out as the most sacred spot for sacrifice<sup>5</sup> and all considerable sages had their hermitage there<sup>6</sup>. Gods and superhuman beings came there when anything specially sacred had to be done<sup>7</sup> and coronations were performed there<sup>8</sup>. There was difference of

1 Gopinath Rao's *Elements of Hindu Iconography* Vol II. Part I p 318. So also in Aihole see Burgess *Cave temples of India* pp 404 470. Bhogavatī with Hamaṣapratāpanī is the third in Ag Pur CXI. Mat. Pur CX 8.

2 RV VII 95 6 VII 96, 2 AV VI 51, 2 Vāj. Saṁ 4 2.

3 RV I, 310 VII 95 2 YV (Wh) XXII 20 Sat P Br XIII 1 8 5. RV VIII 26 18 (the *Svetāsvayavī* probably refers to the Indus).

4 RV I 23 22 VI 49 7 X 17 10.

5 *Āpas. Gṛ. Sū.* 23 12 23. Gar Pur LXXXI.

6 Pad Pur I xii 111 MBh. Sal. Par XLII, XLIII.

~ Mat Pur VII 3.

8 MBh Sal Par XLIV 50. See R. Mitra, *Indo-Aryans* Vol II p 37.

opinion about the most sacred part of the river ; but from Prabhāsa to Syamantapañcaka was a long stretch which was the most auspicious for sacrificial purposes, and a Sārasvata heaven was even promised to those who would worship the Sarasvatī, especially at the Saptasarasvatī tirtha<sup>1</sup>. She alone could absolve a Brahmanicide from his sin if he would traverse the entire length of the river from the mouth to the source, i. e. against the current<sup>2</sup>, and it is this pratilomā Sarasvatī that Balarāma worshipped when in a fit of rage he killed Sūta<sup>3</sup>. For bearing false witness in order to save the life of a person belonging to the four castes the offering of caru to Sarasvatī was a sufficient penance<sup>4</sup>. For breaking his faith with Namuci, whose severed head pursued Indra, a bath in the confluence of the Sarasvatī and the Arunā saved Indra from the pursuing head as also from the sin<sup>5</sup>, and a similar miracle occurred at Kapālamocana to the sage Mahodara on whose thigh the head of a Rākṣasa had stuck.<sup>6</sup> In later literature śrāddha was enjoined on the banks of the Sarasvatī.<sup>7</sup>

The reason for this purity is not far to seek. Here hymns and sacrifices arose perpetually from the devout Bhāratas<sup>8</sup> and even the origin of the world and the Vedas was sought in the same locality.<sup>9</sup> Her waters were unctuous with butter and she alone could undertake to supply Nahuṣa with that substance and milk for a thousand years' sacrifice.<sup>10</sup> Did not her husband ( for she had a colourless husband Sarasvat from Vedic times<sup>11</sup> and was therefore known as vīra-patnī<sup>12</sup> ) possess lakes of clarified butter in the three

1 MBh Vana Par LXXXIII; Śal Par XXXV-LIV, XXXVIII, Pad Pur i. xiii

2 Manu Sm. XI, 78

3 Mār Pur. vi, 36; see also Yāj Sm. 1; Manu Sm. XII, Br Pur 1.

4 Manu Sm. VIII, 103-5.

5 MBh Śal Par XLIII, 32-46; Kūr Pur II, XXX, 22.

6 MBh. Śal Par. XXXIX, 4-5

7 Mat Pur xxii, 23, 31, 38, 52; Cunningham's Anc Geo of India, pp. 333, 336

8 RV. III, 23.4 Macdonell's His San. Lit., pp. 142, 145, 155

9 Śat. P. Br. VI, 1, 1, 9; MBh Śal. Par. XXXIX, 4; XLVII, 29.

10 Bṛ. Dev. VI, 20; RV. VII, 95, 2; MBh. Śal. Par. XLI, 31, substitutes Yayāti for Nahuṣa. For Sarasvatī as Milch-cow, see YV. ( Wh. ) XV, 55 B.

11 RV. VII, 96, 4-6; YV. ( B1 ) I, 8, 1; III, 5, 1.

12 RV. VI, 49, 7,

worlds<sup>1</sup> She was Bhārati, for on her banks the Bhāratas composed their hymns and performed their sacrifices and to her waters came gods, heavenly dancers and all types of beings<sup>2</sup> She is bounteous in disposition<sup>3</sup> and is a great healer<sup>4</sup> It is on her shore that Agni-Vaisvanara issued from the mouth of Videgha-Mathava and travelled to the east<sup>5</sup>, carrying the Aryan religion of sacrifice to that region, and it is she who conserved the Vedas by feeding Sarasvatī on her fishes when during a twelve years' drought other Brahmans had left her shores<sup>6</sup> Along with Ilā and Bharatī she forms the triple tongue of the sacrificial fire<sup>7</sup>, and because she was speech, pouring of ghee on her waters was forbidden<sup>8</sup>

The transformation of a river into a female deity was an almost imperceptible process In the special case of Sarasvatī the Vedic tradition of being the wife of Sarasvat was added on to the feminine ending of a *nadi* An early identification with Speech<sup>9</sup>, which in its Sanskrit form of Vāk is a feminine term, helped the process still further The association with sound came not only from its being a murmuring stream but also because in the Vedas and the Brahmanas Sarasvatī came to be identified with the speech of the middle region<sup>10</sup> (according to Sāyana, with the waters of the

1 Br Dev II, 51

2 MBh Sal Par II, XLVIII, XXXVIII, 9 Macdonell, His of San Lit, p 155

3 RV VII, 95 2, II 41, 16 I 164 49, VI, 61, VII, 96, 3, X 30, 12, I, 89, 3, X, 17, 8-9, IX 67, 32, also X, 184 2, Kūr Pur I, xxiv

4 YV ( Wh ) XIX, 12, Ep Ind I, p 248, MBh Sal Par XXXV

5 Sat P Br I 4 1, 10 ( See foot note in S B E Series ), B C Law's Some Ksatriya Tribes of Ancient India, pp 131-2

6 MBh Sal Par II, 35-48

7 For the relation of the three in the Āpri hymns, see J R A S Vol 21 ( N S ) p 285ff and Vol 22 ( N S ) p 337, RV II 1 11, II 3 8, I, 13, 9 ( see Sāyana ) I 142 9 ( Mahi as fourth ), III, 4, 8, I, 188, 8, V, 5, 8, V, 42, 12, IX, 5 8, X 110 8 YV ( Wh ) VIII, 43 and XXXVIII, 2

8 S P Br V, 3 4, 25.

9 S P Br II, 5 4 6, III, 1, 4 9, III, 9, 1, 7, V, 3, 4, 3, V, 5, 4 16, IV, 2 5, 14, II 5, 1 11 Ait Br II, 1, Br Dev II, 51, YV ( Bl ) III, 4, 3, RV I, 22 10 and YV ( Bl ) I 6 3 give different names Ait Br identifies them with three vital airs

10 RV I, 188, 8, III, 4, 8, VI, 61, 11, IX, 5, 8, X, 210, 8, Naigh V, 5, Br Dev II, 72

interspace and 'according to RV. VI, 49, 7 with the daughter of the lightning') and also with the second form of the thunderbolt<sup>1</sup>. In fact, it is she who created the thunderbolt for Indra out of her own foam in which a generous measure of melted butter formed an ingredient<sup>2</sup>. No wonder that in later lexicons all the synonyms of Sarasvatī came to be some forms of speech<sup>3</sup>. And because speech was the medium of revelation (whence the name Śruti) Sarasvatī came to be equated with divine wisdom — the prajñāpāramitā of Buddhism — and became the wife of Brahmā, the revealer of Vedic lore. Thus the Vedic and Nirukta statement that Sarasvatī not only gave copious waters but also imparted wisdom<sup>4</sup> because she was possessed of many thoughts<sup>5</sup> — was a river and a goddess at the same time<sup>6</sup> — was securely established. An intermediate identification with the learned female seer Vāk may also have expedited the process of identification<sup>7</sup>. The river association so frequently obtrusive in the Vedas and the Brāhmanas recedes into the background and the aspect of the deity comes to the front. Vāk-Sarasvatī and Sarasvatī-Vāk are the forms sometimes met with<sup>8</sup>, and Sarasvatī is repeatedly credited with having used her speech to help the gods in their attack upon the demons<sup>9</sup> and to cure them when ill<sup>10</sup> or exhausted<sup>11</sup>. When once the relation between Sarasvatī and Speech was firmly established her status as the Goddess of Learning was definitely secured, and she became the mother of the Vedas<sup>12</sup> and the dispenser of all wisdom and clarity of speech<sup>13</sup>.

1 Kau. Br. xii, 2.

2 Ait. Br. I, 26; Ś. P. Br. XII, 7, 3, 1-3; RV. VI, 61, 5-7.

3 Amarakośa, Svargavarga, 151

4 RV. I, 3, 11-12; VII, 96, 2-3; YV. (Wh.) XX, 86; also MBh. Śal. Par (Vaiśiṣṭha's prayer); YV. (Wh.) XX, 86; RV. X, 30, 12; VI, 61, 4; Nir. IX, 26.

5 RV. X, 65, 13.

6 Nir. II, 23.

7 Br. Dev. II, 84 and 86.

8 Ś. P. Br. V, 2, 2, 13; YV. (Wh.) XVIII, 37; Ait. Br. III, 2.

9 Ś. P. Br. II, 5, 4, 6

10 Ś. P. Br. V, 5, 4, 16; YV. (Wh.) XIX, 12

11 Ś. P. Br. III, 9, 1, 7. See also Ait. Br. VI, iii; YV. (Wh.) XX, 56; see also Macdonald's Brāhmanas of the Vedas, p 133.

12 MBh. Śka. Par. V, 12920; Ś. P. Br. IV, 6, 7, 3; Gar. Par. XXXVII.

13 Mār. Pur. LXXII, 26-27; YV. (Bl.) III, 4, 3; Śat. Sap. II, 26-28; Kur. Pur. II, VI, 32.

She became at once the foremost of the mothers, the best of the rivers and the greatest of the goddesses :

A tradition ascribed the identification of Speech and Sarasvatī to some northern region, and it is likely that the Pathyāsvastī whose symbol was probably the Svastika sign and Sarasvatī whose symbol was the Om (as the essence of the three Vedas) were so closely identified through their common identification with Vak that the northern seat of the former<sup>2</sup> came to be the seat of the latter also, and in sacrifices Sarasvatī came to be worshipped on the northern side of the sacrificial field according to Grhyasūtra and Brahmana injunctions, and the vanished river was itself worshipped on the south bank (i.e. with the river on the north)<sup>3</sup> where the population was the thickest<sup>4</sup>. She is credited with having given language to the offspring of Prajāpati and Indra is credited with having made that articulate<sup>5</sup>, meaning probably that he was responsible for the first grammar of the divine tongue.

The identification with speech explains why she is so closely related to the vocal region in later literature. She resides in the mouth of Brahmā<sup>7</sup>, she is the speech uttered by Brahma or Prajāpati<sup>8</sup>. She is the tongue of Viṣṇu, the tooth of the Buddhist deity Padmapāni<sup>9</sup>. She is the speech of Viśvakarman<sup>10</sup> and to her went the tip of the tongue of the horse killed in sacrifice<sup>11</sup> and she was invoked in the tongue of a horse meant for riding<sup>12</sup>. She was to be invoked near the lips (and sometimes near the ear) of a new-

1 RV II 41 16 J R A S Vol 2 (N B) p 19

2 Kau Br vii 6 see also J S A B (N B) p 231 xvii

3 Lāṭ Brāuta Śu 10 15 1

4 Mbh Śān. Par XXXVII, 41

5 Tait Br I, 6, 2, 1.

6 Tait Sañ vi 4, 7

7 Corpus Ins Ind Vol. III pp 204 208 Mat Pur XIII 52, Daṇḍina's Kāvyaśāstra, opening verse

8 Mbh Śān. Par v 6811

9 Mat Pur ccxvi 57

10 Ś P Br VII, 5 2, 21

11 YV (Wh) XXXV 1

12 Ag. Pur cccxxxviii.

born babe for wisdom' and a wise man is, according to a popular verse, one in whose tongue (and not one in whose mind) Sarasvatī resides.

Very soon Sarasvatī became not only the presiding deity of learning but also of fine arts in general, especially music, dance and song. The chanting of Vedic hymns by Udgātr priests gradually developed into a system of music<sup>2</sup> and the sounds of nature and brute creation were imitated and organised into a system of vocal and instrumental music which, in spite of the ban on tauryatīka, survived in religious cults and popular diversions, and gods and sages came to be equipped with special instruments of music in course of time. Music was supposed (like the Mahābhārata) to form the fifth Veda when the four Vedas were prohibited to those not twice-born, and according to Bharata, music, drama, song and painting were equal to Vedic mantra<sup>3</sup>. So Brāhmā not only revealed the Vedas but also taught vocal music to the Gandharvas, Huhu and Tumburu, dance to the Apasaras Rāmṇā and the science of music and drama to Nārada and Bharata<sup>4</sup>. So Sarasvatī came early to be invested with her vīṇā and the earliest archaeological evidence of Sarasvatī worship—a stone image from Mathurā now in the Lucknow Museum—bears a dedication by a Jaina blacksmith which indicates that it was installed in a theatre<sup>5</sup>. Aśvatara and Kambala propitiated Sarasvatī to get proficiency in music whereby they ultimately pleased Śiva and got back Madālasā<sup>6</sup>. In Bharata Brāhmī and other goddesses appear as nāṭyamātṛkās<sup>7</sup>. Of course, writing goes with learning and the script that survived also came to be known as Brāhmī. And it is no wonder also that Sarasvatī should be the goddess for curing dumbness, lapse of intelligence and memory. From very early times she was worshipped fortnightly or monthly by music, song and dance at

a temple where the whole village congregated. As a matter of fact, with the gradual fixing of outlines and the assignment of definite functions to the different gods of the pantheon the miscellaneous powers ascribed to Sarasvatī from Vedic times gradually fell off, leaving only the superintendence of learning and fine arts behind.

The matrimonial ventures of the goddess are so interesting and informative that without a knowledge of them much will remain obscure. At present Sarasvatī is worshipped twice in the year in Bengal—once as a minor deity along with Durgā in autumn and again singly at the close of winter. As in the former festival Lakṣmī is also worshipped as a minor deity there is no doubt that Sarasvatī, Lakṣmī and Durgā represent the śaktis of Brahma, Viṣṇu and Śiva respectively. The association of Sarasvatī with Lakṣmī or Śrī and Devī or Gaurī or Mahī or Bhūmī finds numerous repetitions all through religious literature<sup>2</sup> and is probably an echo of earlier triads in which Sarasvatī figures<sup>3</sup>, even a triple Sarasvatī being referred to in the Atharva Veda<sup>4</sup>. The worship of the single deity at the advent of spring has a Vaiṣṇava association but here she is practically regarded as spouseless—a prototype of many a female seer of ancient times who lived on the banks of the Sarasvatī, as mentioned in the Śalya Parva, and who never cared for a matrimonial alliance. The Buddhistic Mahasarasvatī is only twelve years old<sup>5</sup>, but the Hindu goddess is full of youth and was therefore required by later convention to have a husband. Bāṇa invents the myth of Durvasas' curse to bring her down to the earth where she bears a son of the name of Sārasvata (mentioned before as preserving the Vedas during the twelve years' drought) and is then relieved of the curse<sup>6</sup>.

But even in Vedic times Sarasvatī began to figure as a goddess invoked along with other deities<sup>7</sup> and supposed to be the wife of

1 Vātsyāyana's Kāmasūtra IV 1 27 32

2 Nṛ Pur Up iv 5 R. Utt Up v Ag Pur i 1 Mat Pur XXIII 35-37

3 RV I, 188, 8 II 1 11 II 3 8 I 13 9 I, 147 9 III 4 8 I 22, 10  
V 5 8 V 42 12 IX, 5 8 X, 110 8 YV (Bl) I 6 3 YV (Wh) XXXVIII, 2

4 AV VI, 100 1 see Griswold's Religion of the Vedas

5 B Bhattacharyya, Buddhist Iconography p 150

6 Harṣa Carita i Vis Pur III III

7 RV II 30 8 III 54 13 II 41 16 V 42 12 VI 52, 6 IX 81, 4 V 43  
11, VI, 49 7 X, 65 1 X, 141, 5 VII 35 11 VIII 38, 10

Sarasvat<sup>1</sup> — a colourless god probably derived out of Sarasvatī by dropping the feminine suffix. ( When Sarasvatī became Vāgīśvarī a similar colourless Vāgīśvara was also invented to match her<sup>2</sup>). In the Anvārambhaṇīya, Sautrāmaṇi and Darśapaurṇamāsī ceremonies they were invoked together<sup>3</sup>, and when Sarasvatī began to be regarded as Speech, Sarasvat came to be considered as Mind<sup>4</sup> ( out of which speech proceeds ) and interesting discussions arose as to which of them was superior<sup>5</sup>. It would be an anachronism to see in this Sarasvat a mere synonym of the sea into which rivers fall and whose wives they are supposed to be<sup>6</sup> for it does not explain why Sarasvatī should be singled out for wifehood, especially as her connection with the sea was problematical, unless Sarasvatī stands for rivers in general<sup>7</sup>.

The most intimate associations of Sarasvatī are with Indra and the twin Aśvins<sup>8</sup>. In many a hymn Sarasvatī and the Aśvins are invoked together and it is they who advise Indra to slay Namuci<sup>9</sup>, forge the thunderbolt for him out of foam<sup>10</sup>, and tend him to recovery<sup>11</sup>. Indra sometimes appears as the son of Sarasvatī and the Aśvins<sup>12</sup> and at other times the Aśvins appear as Sarasvatī's sons<sup>13</sup>. Indra sometimes appears as the husband of Sarasvatī<sup>14</sup> and even replaces Sarasvat as Mind when Sarasvatī becomes Speech<sup>15</sup>. Sarasvatī is the second form of the thunderbolt<sup>16</sup> and in Buddhistic

1 RV. VII, 96, 4-6; YV. ( Wh. ) I, 8, 1; III, 5, 1.

2 Ag. Pur. LXXV, 11.

3 Ś. P. Br. XII, 9, 1, 5; XI, 2, 4, 9.

4 YV. ( Wh. ) XIII, 40; Ś. P. Br. VII, 5, 1, 31; XI, 2, 4, 9; XI, 2, 6, 3; Kau. Br. X, 6.

5 Ś. P. Br. IV, 6, 7, 5; Anugīta, VI; Alt. Br. IV, III.

6 Amarakośa, Pāṭīlavarga 15, Nānārthavarga 54; Medinī, Tāntavarga 200.

7 RV. VII, 36, 6; Medinī, Tāntavarga, 221.

8 YV. ( Wh. ) X, 32; XIX, 6; XIX, 36; Ś. P. Br. XII, 9, 1, 13-14.

9 RV. VI, 61, 3; X, 131, 4; Ś. P. Br. XII, 7, 3, 1-3; II, 5, 4, 6; XII, 7, 1, 12. See YV. ( Wh. ) XX, 67 ff.

10 Ś. P. Br. XII, 7, 3, 1-3. See RV. VIII, 14, 13 and YV. ( Wh. ) XIX, 71.

11 Ś. P. Br. V, 5, 4, 16; also RV. X, 131, 5; Vāj. Saṁ. X, 34; XIX, 12; YV. ( Wh. ) XX, 55 ff. and XIX, 82 ff.

12 Vāj. Saṁ. XIX, 12; XIX, 94; XX; YV. ( Wh. ) XIX, 94; Vāj. Saṁ. X, 34.

13 Of Sūrya and Sarasvatī-Vāk ( see Mat. Pur. and Skan. Pur.).

14 Tait. Br. II, 8, 8, 4; YV. ( Wh. ) XXXVIII, 8 and 18.

15 Ś. P. Br. XII, 9, 1, 13-14. See YV. ( Wh. ) XIII, 35.

16 Kau. Br. XII, 2.



association through lightning and thunder for a river is quite natural, and as Sarasvatī became in course of time the goddess of all speech, including diplomatic speech, the heavenly king had need of her help. In the Aitareya Brāhmaṇa her two breasts are called truth and falsehood<sup>1</sup> and she not only advises Indra how to break his vow to Namuci but also warps the tongue of Vṛṣa in the pronunciation of the word Indra-śatru so that Vṛta became the victim and not the victor of Indra<sup>2</sup>. The Agni-association was more natural for her banks always glowed with sacrificial fire and her earliest friends were Ila and Bhārati, the former being associated with gods and men and the latter with the solar rays while Sarasvatī herself stood for the middle region (the Sārasvats)<sup>3</sup>. The Surya association is difficult to explain, but an ancient tradition ascribed the teaching of the Yajur Veda to Surya<sup>4</sup> and latterly Sūrya came to be the representative of the three major gods of Hindu Trinity whose wife Sarasvatī became in turn.

In spite of other alliances Sarasvatī has been primarily regarded as the śakti or wife of Brahmā, the revealer of the Vedas and the presiding deity of wisdom. She still retains the swan and the lotus as her seats and carries the rosary and books (representing the Vedas) in her hands<sup>5</sup>. A bare hint in the Veda about the enjoyment of the daughter by the father<sup>6</sup> was expanded into the tale of Prajāpati desiring his own mind-born daughter Sarasvatī alias Śatarūpā<sup>7</sup> and growing four faces in the four directions and a fifth one at the top<sup>8</sup> (which was subsequently torn off by Rudra)<sup>9</sup> in order to gaze at the circumambulating figure of his beautiful daughter. Even his mind-born sons could not brook this scandal

1 Alt. Br. IV, 1.

2 Sāyana's Commentary on RV. VI, 61, 3.

3 YV. ( Wh. ) XXVIII, 18.

4 Br. Ār. Up. 6, 5, 3; Br. Pur. IXVII, 22

5 Ep. Ind. VIII, p. 213; Harivamśa, XLI, 43-47; Mat. Pur. CLXI, 5; Var. Pur. LXXII, 14; Kūr. Pur. I, iv, 39; H. Krishna Sastri, South Indian Images of Gods and Goddesses, p. 185

6 RV. X, 61, 5-7; v, 42, 13

7 Bhāg. Pur. III, 12, 23; Mat. Pur. III, 30 ff.

8 MBh. Anu. Par. XIV, 309; XVII, 121; Mat. Pur. IV, 38-40.

9 Archaeologie der Sudd 'Inde, Tome II, p. 114 refers to a Pallava figure illustrating this episode.

and protested, whereupon, according to one version, he laid down his life. According to another version, he married her to one of his mind born sons and Manu (who in a different version appears as the progeny of the incest)<sup>1</sup> is mentioned as that son.<sup>2</sup> Later accounts palliated this tale by supposing that Brahmā divided himself into two halves – one male and another female – and holding that these halves were only reunited.<sup>3</sup> Elsewhere an allegorical interpretation was given to the whole affair and Brahmā was called the Veda and Sarasvatī the Sāvitrī invocation.<sup>4</sup> Whatever be the relation, Brahmā continued to be intimately associated with Sarasvatī all through the centuries in literature, inscription and religious practice. It cannot be said that she was an ideal wife, for she is very often described as having a high strung temper, and when once because she came late to a sacrifice Brahmā married the youthful Gāyatrī she cursed him to the effect that he would be worshipped only on one day in the year.<sup>5</sup> The rarity of Brahmā's temples and worship explains to some extent why Sarasvatī assumed an independent status, for in a land devoted to culture the Goddess of Learning could not but be frequently invoked and either she was divested of matrimonial encumbrances or readily other husbands were found for her. Still, even in Buddhism, Sarasvatī was regarded as the wife of Mañjuśrī who resembles Brahmā in functions and attributes.<sup>6</sup> She represented the spirit of revelation in subsequent formulations and continues to do so in present day worship.

It is natural therefore that when Viṣṇu rose to eminence in popular favour an alliance of Sarasvatī with him should be soon established. Even as early as the Vedic times Sarasvatī and Vāk (two distinct entities) are invoked together with Viṣṇu<sup>7</sup> and in the Anvārambhaniya sacrifice Sarasvatī and Sarasvat are regarded as

1 Mat Pur III, 44 Vis Pur I v i

2 Br P X Vis Pur VII Kūr Pur I viii

3 Vis Pur I, vii Agni Pur XVII 16 XVIII Bhav Pur XIV

4 Mat Pur IV 7 10 See also Rao's Hindu Iconography Vol II Part II p 244 (App B)

5 Tod's Annals (ed Crooke) Vol II p 892

6 Foucher Etude sur l'Iconographie Bouddhique de l'Inde pp 89 108  
For Sarasvatī in Buddhist pantheon see B Bhattacharyya's Indian Buddhist Iconography pp 150ff

7 YV (BL) I, 7, 10

presiding deities together with Agni-Viṣṇu<sup>1</sup>. The identification with Sūrya also helped the process of transference and Viṣṇu absorbed much of the splendour of other gods in course of time. So in the Mahābhārata Sarasvatī appears as the mind-born of Kṛṣṇa<sup>2</sup>. In some Tantras Vāṇī and Sarasvatī became the Vaiṣṇava Śaktis of consonants and vowels respectively<sup>3</sup>. A close relation with Lakṣmī, the goddess of prosperity and the wife of Viṣṇu, from very early times helped the Vaiṣṇavite transformation. Not only was Sarasvatī herself approached for prosperity<sup>4</sup> but she and Lakṣmī were very often invoked together<sup>5</sup>. She is one of the deities that despoiled Śrī of her riches<sup>6</sup>—an attitude that easily lent itself to the interpretation in later times that she and Lakṣmī were the two wives of Viṣṇu<sup>7</sup>, none too cordially related, or that Lakṣmī was the mother-in-law of Sarasvatī<sup>8</sup> and their relation was governed by the Paurāṇic prescription “*mā snusābhīh samam śvaśrṇvā viśvāso bhavatu kvacit*”<sup>9</sup>. This unfortunate relationship between prosperity and learning has been invoked to explain why all the world over scholars are proverbially poor.

To what length the strained relationship between the two co-wives of Viṣṇu might go is described with great details in the Brahmaparivarta Purāṇa where an amusing story of domestic unquietness is told<sup>9</sup>. Viṣṇu had always been partial towards Lakṣmī and this was too much for the other two wives Sarasvatī and Gaṅgā (for here Gaṅgā also appears as the wife of Viṣṇu), and as soon as Viṣṇu was out one day a quarrel broke out and by mutual curses all the three were converted into streams, viz. Sarasvatī, Gaṅgā and Padmā. Here we have the counter-process of the Vedic belief: instead

1 Śāh. Gr. Sūc.

2 MBh. Bhī. Par. 3019.

3 Prapañcasāra Tantra.

4 Alt. Br. II, 1, 4; Vāj. Sam. 21, 37.

5 Ś. P. Br. XI, 4, 3<sup>1</sup> and 3.

6 Bengal images of Viṣṇu have Lakṣmī on one side and Sarasvatī on the other. B. C. Bhattacharyya's Indian Images, Vol. I, p. 12; Ag. Pur. XXI, 23.

7 Ep. Ind. VI, 128.

8 Var. Pur. VIII, 38.

9 Br. Val. Pur. II, 5.

that salvation comes from following Śaiva revelation (Āgama)<sup>1</sup>. Alike in Kashmir and in South India he received extensive homage and in the former place Śārada with whom Sarasvatī was identified<sup>2</sup> claimed fervent devotion. Durgā as a synonym of Vāk appears in the Bṛhat Devatā<sup>3</sup> and of Sarasvatī in the Taittirīya-Āranyaka<sup>4</sup> and the only goddess having any resemblance with Sarasvatī to be found in the Bṛhat Saṁhitā is Ekānamśā with whom Durgā is identified<sup>5</sup>. In the Śāradaṭilaka, from which the present mode of worshipping her is derived, the Śaiva associations are obtrusive: she is Śārada, Varadā, Parvataśikharajātā, snow-white, three-eyed and with the crescent moon on her forehead. Later compositions call her Gaurī, Śivakantā, Śaṁkarārdhāṅgī, Bhadrakālī, Maheśvarī, Śārvanī, etc., seat her on a lion, clothe her in tiger-skin and decorate her with serpents and the trident. The blue Sarasvatī was a Śaiva innovation, based probably on a Brahmana tradition that for helping the gods Sarasvatī got a blue lotus as a reward. The Mathurā image seats her on a lion which is the vehicle of Durgā. If Brahmā's wisdom (jñāna) and Viṣṇu's prosperity (aiśvarya) could be allied with Sarasvatī, it is but natural that Śiva's dispassion (vairāgya) should also be related to her in a land where the ideal of life has been the synthesis of the three. She is the Mahāsarasvatī of the Buddhists and in spite of the many dark things ascribed to her at different times she retains the whiteness of purity or the blueness of immensity and depth and her associates are spiritual qualities of the mind, such as Prajñā, Medhā, Smṛti, Matī, etc.<sup>6</sup>.

In later worship she became so much a synthetic goddess that she outgrew all sectarianism and became the object of universal adoration. With the decay of Pauranic traditions it became possible to

of a river being transformed into a goddess here a goddess is transformed into a river, which to the Paurāṇic mind was the more natural process. But more often Lakṣmī and Sarasvatī figure as the two wives, one on either side of the same God whether he be Viṣṇu of the Hindu pantheon or Mañjuśrī of the Buddhist faith (Sometimes Sarasvatī is replaced by Pṛthvī or Tūṣṭī). Sometimes their names are interchangeably used, Lakṣmī being regarded as one of the eight forms of Sarasvatī<sup>1</sup> and conversely Sarasvatī being called Viśvarūpā, Śrī, etc. — names that properly belong to Lakṣmī. The use of rice with or without milk and of barley grains in the worship of Sarasvatī betrays her association with the goddess of corn or the spirit of vegetation. Both Lakṣmī and Sarasvatī are symbolically worshipped on corn and books respectively and in some parts of Bengal an image, when used, is not immersed lest prosperity or learning as the case may be should depart. The four arms with which Sarasvatī is sometimes invested the lotus and discus that sometimes appear in her hands, and the worship of the goddess on the Śrīpancamī day<sup>2</sup> which is sacred to Lakṣmī also (although Raghunandana quoting Vyāḍi points out that Śrī may mean Lakṣmī and Sarasvatī both)<sup>3</sup> and the description of her as the Śakti of the Samkarsana Vyūha of Nārāyaṇa<sup>4</sup> all ally her with Viṣṇu. In order to explain why she was at all related to Brahmā the Brahmavaivarta Purāṇa in the episode described above mentions that after the quarrel of the co-wives Viṣṇu sent Sarasvatī away to Brahmā and Gaṅgā to Śivā, bestowing on the former the uncomplimentary epithets 'vāgdusṭa' and 'kalahapriyā' and calling Lakṣmī 'suśīla'.

The transformation of the goddess into the śakti of Śiva whose spirit of revelation she ultimately became probably owes its origin to the theory that in the Iron Age there is no room for Vedic rites and

1 Pad Pur Utt Khaṇḍ CCLVII Ag Pur XLIV Mat Pur CCLVIII, 13

2 Mat Pur LXVI 9

3 Par Gr SU III, 1 6

4 Raghunandana = Tithitattvam and Kriyātattvam. Other tithis re 9th day of the Dasaśrī (Shastri = South Indian Images p 187) and the Māghī Pūrṇimā (Ep Ind V p 13)

5 Mantramahodadhī

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1 Mah. Nir. Tantra II, 7 and 30; Kur. P. I, xxix, 33; Br. Pur. XXXIII, 20; lxv, 37.

2 For relation of Śārada to Sarasvatī, see Stein's Translation of Kalhana's Rājatarāṅgi, Vol. II, pp. 273-290. See also Foucher's *Étude ... l'Inde*, p. 89 and H. K. Shastri's *South Indian Images*, p. 139.

3 Durgā is regarded as an interpolation in Br. Dev. ii, 72 by some.

4 Tait. Ār. x, NĒky. Up. 34; Var. Pur. XXVIII.

5 Br. Sam. LVIII, 38; Harivamśa CCLIV, 22.

6 Ag. Pur. CXCIX; Mat. Pur. LXVI, 9.

reduce the multiplicity of her hands ' and to reduce her to human proportions. When toleration preached the identity of Brahmā, Viṣṇu and Śiva the triad of Vedic times, of which Sarasvatī formed one, could easily be fitted into the new scheme and by a happy inspiration Sarasvatī was converted into the wife of Traipurusa<sup>2</sup> — a synthesis of Brahma, Viṣṇu and Śiva.

Before we pass on to consider the last transformation of the goddess into the impersonal spirit of wisdom we may refer to the concrete objects with which Sarasvatī has been associated in course of her millenium long history. The swan, the lotus, the ram, ( or ewe or he goat ), the peacock and the lion have all served as vehicles according to tradition and locality and she has herself been worshipped in the form of a white snake<sup>3</sup> and there is a reference that she was herself of the form of a swan<sup>4</sup>. The parrot has sometimes figured in her hand and sometimes as an offering<sup>5</sup> and the ram also has figured as a sacrifice. She has been offered ground rice ( indraśālī ), butter or ghee, rice, rice-pap, sour curd, thickened milk, barley mixed with honey, white flowers and sandal paste, palasī flower, lotus and jujube. The tenacity of tradition is shown by the fact that even today in Bengal many of these figure in the annual worship and scholars do not eat jujube ( badara ) before the Śrīpāñcamī day<sup>6</sup>. In her hands she may have rosary, book ( representing the Vedas ), staff, pitcher of nectar, lotus, sword, discus, bleached skull, gem, pen, vinā, goād, trident, bell, parrot, water pot and the drum, as the Śāradatīlaka and the Tripurāsārasamuccaya prescribe, but in present-day worship either vinā and book or pen and book are placed. A pose of giving instruction or blessing is also to be found in some stone images.

We have already referred to the multiplicity of boons asked of her from ancient times, the most important being prosperity and

1 B. C. Bhattacharyya's Indian Images Vol. I, p. 43, Ag. Pur. cxi, B. Bhattacharyya's Indian Buddhist Iconography, p. 150, Foucher's Etude etc. p. 90.

2 Ind. Ant. VIII 22-3, Barth's Religion of India p. 181 footnote.

3 Getty, Gods of Northern Buddhism.

4 Rājataranginī 1, 3.

5 Baladeva Vidyābhūṣaṇa's Sāhityasaumudī quoting Kamalākara see also Ep. Ind. II, 194.

6 YV ( Wh ) x, 32 ( Griffith's note )

cure. But there is one boon that has persisted all through the centuries, viz. success in marriage. She has been approached for virility,<sup>1</sup> for promotion of marriage<sup>2</sup> and even for submission of others (vaśikaraṇa)<sup>3</sup>; she has been invoked during the śaptapadi ceremony and during impregnation<sup>4</sup> and also to descend into the mother's breast during the nomenclature ceremony<sup>5</sup>. She has been asked to cure the worms of children and to give them insight. How she came to have special powers in these directions is difficult to see, but it is remarkable that her associates in this matter are Anumati, Rākā, Kuhu and Sinivālī—the earlier and later phases of the full moon and the new moon—an association that links itself easily with the worship of Sarasvatī and Sarasvat (to whom also unmarried men prayed for wife and children)<sup>6</sup> in the Darśapaurṇamāsī sacrifice. As the foremost of mothers to whom a thousand children are ascribed in the Śatapatha Brāhmaṇa<sup>7</sup>, as the wife of the Lord of creation Prajāpati, and as the mother of rivers she was probably regarded as in a special degree qualified to promote matrimonial alliance, just as being Speech she was eminently fitted to bestow learning.

From a synthetic goddess to the impersonal spirit of wisdom is not a big step, and this transfiguration of the goddess was so effectively achieved that her sectarian associations almost totally disappeared from her worship. She is popularly regarded as unmarried and is sometimes described as an ascetic with the rosary<sup>8</sup> and bleached skull as her symbols. She is supposed to have no body in the ordinary meaning of the term for the letters of the alphabet form

1 AV. IV, 4; VII, 68.

2 Par. Gr. Sū. II, 4, 8; Hir. Gr. Sū. I, 6, 20, 1.

3 AV. VI, 94.

4 Par. Gr. Sū. and Hir. Gr. Sū.

5 RV. I, 164, 49; Br. Ār. Up. VI, 4, 27.

6 RV. II, 41, 17; VI, 61, 1; X, 85, 47; X, 184, 2; YV (Wh.) II, 32; YV (Bl.) III, 5, 1.

7 Ś P. Br. IV, 6, 7, 2-3.

8 For rosary as the symbol of abstraction, see Vācaspati Miśra on Vyāsa: Bhāṣya on Yoga Sūtra III, 6.

her spiritual frame In the *Tārārahasyavṛttikā*—a palmleaf manuscript in the Varendra Research Society's Library, bearing the date 1626 Śakābda, she is described as being without quality, activity or modification, inaccessible to the senses because of her formlessness, and identical with perfect wisdom She is further described as the spirit of every auspicious quality and of the wisdom of the three persons of the Trinity, she is neither gross nor subtle, unknown and unfathomable, ubiquitous and universal, partless and ever pure She is the eternal manifestation of the Absolute Self<sup>1</sup> and identical with *Prajñāpāramitā* with whose invocation the Mahāyāna text of *Vajracchedikā* begins No wonder that such a goddess was acceptable to Buddhists and Jains also in their sanctuaries<sup>2</sup> as the peculiar Hindu flavour did not cling to her worship Today in millions of Hindu homes she is enthusiastically worshipped with reverence, all reading and writing being abjured out of necessity as the books and pens are placed either as substitutes of or offerings to the goddess on the Śrīpāncamī day

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1 *Uttararāmacarita* — Invocatory verse

2 V A Smith's *The Jaina Stūpa and other antiquities of Mathurā*, pp 58-57 Catalogue of the Museum of Archaeology at Banāth, p 150 Burgess *Cave temples of India*, p 384

### **III : Buddhism and Jainism**

A FEW WORDS ON *SUKHĀ*—BY LOUIS DE LA VALLÉE POUSSIN,  
Membre de l'Académie de Belgique.

All the students in Indianism are wishing every sort of *sukha* to Dr. K. B. Pathak. There are many sorts of *sukha* in Buddhism.

i. According to Asaṅga-Maitreya's Yogaśāstra, we have—

1. *Hetu-sukha*, what is *sukha* because it produces *sukha*. the pleasurable object, the organ, the "contact" (*spṛṣṭa*) which is pleasantly experienced, the action which results in pleasure.

2. *Vedita-sukha*, the experience which benefits (*anugrahakāra*) the mind or the body. This experience is sixfold, according to the organ, the eye . . . the mind. It is again fourfold, as it belongs to one of the three spheres of existence, as it may be associated with the path of a Śāikṣa or of an Aśāikṣa.

3. *Duḥkha-pratīpakṣika sukha*. The notion of *sukha* arises with reference to the cessation of pain, thirst, hunger, cold. . . . This *sukha* is neither cause of *sukha*, nor *sukha* in itself; it is *sukha* owing only to the fact that pain is stopped.

4. *Veditopaccheda sukha*: it is the *sukha* of the highest trance, the *saṃjñāveditaṇṇirodha-samāpatti*. We have here a *sukha* which is neither cause of *sukha*, nor *sukha* in itself, nor stopped pain; how can it be *sukha*? Because it is the momentary cessation of the third sort of suffering, the *samskāraduḥkhata*, id est, the *pāramāṇibhika* or "metaphysical" suffering. The Lord has said that every feeling (*vedita*) is substantially suffering: *jat kiṃcid veditam idam atra duḥkhasya* (Kośa, VI, p. 131, Sūtralaṃkāra, p. 131, Saṃyutta, iv, p. 213).

5. *Avyābādhyā sukha*, which is fourfold: a. *naiṣkramya-sukha*, the happiness of the man who leaves the secular life, for he is liberated from the many secular attachments; b. *vīcāra* or *pravīcā-sukha*: the happiness (viz. *prīti-sukha*) obtained in the first Dhyāna; c. *upaśamasukha*: the happiness of the superior Dhyānas, which is produced by the cessation of intellectual exertion (*vicāra* and *vitarka*);

*d. sambodhisukha* : when the saint is "disconnected" from action and from passion, ( *kleśa*, id est, "error" and "passion", such as affection, etc. ) when the saint knows exactly all knowable object. This *sukha* is *sukha*, because, for the time being, the saint is no longer obstructed by the "incapacities" ( *daṣṭhūḷya* ) created by passion, because he will later obtain the absolute and definitive cessation of [the "meta-physical" suffering.

ii. *Vijñaptimātratāsiddhi* of Dharmapāla.—Hiuan-tsang states that the *Yogaśāstra*, on certain topics, quotes and emphasizes the views of the *Sarvāstivādins* : mere "condescendence".—The *Vibhāsa*, 26 at the end, gives the description of the fourfold *dr̥ṣṭadharmasukha-vihāra* : *pravrajyasukha*, *vivekasukha*, *upaśamasukha*, *bodhisukha* ( *Kośa*, vi, p. 259 ). *Samghabhadra* has the same list and adds as a fifth *sukha* ( of course, not a *dr̥ṣṭadharma-vihārasukha* ), the happiness of *Nirvāna*, *nirvāṇasukha*.

These theories can be traced in the old *Piṭaka*. According to *Anguttara*, i, p. 81, the *pabbajjasukha* is to be contrasted with the *gihisukha*, the *nekkhammasukha* with the *kāmasukha*, last not least, the *nirupadhisukha* with the *upadhisukha*.

iii. Buddhists agree on this point that the *Nirvāna* is *sukha*. But the school of *Asaṅga* opens a new way to the speculation when it states that, while *Nirvāna* is *sukha* without being *sukhasamvedana*, happiness without consciousness of being happy, the *Bodhisukha* is both beatitude and consciousness of beatitude. This definition is to be found in a treatise which belongs to the school of *Asaṅga*, the *Buddhabhūmiśāstra* : but it belongs to all doctors who add to the traditional two-fold *Nirvāna* ( the *sopadhiseṣa* and the *nirupadhiseṣa* ) a third and better *Nirvāna*, the *apratisthitanirvāna* ; the saint is perfectly free from error and attachment ; every *upadhi* or "support" or cause of pain has been destroyed ; he therefore resides in *nirupadhi-jeṇanirvāna* ; but he continues helping beings, preaching, and busy with every contrivance of salvation : without any endeavour or exertion, but not without enjoying both his perfect calm and his charitable activity.

Bodhi is a sort of *turya avastha*.

The idea of friendship and of the attitude of man as friend has a history in the religious thought of India of considerable interest. A comprehensive historical treatment of the subject I have as yet not come across. It may exist; but I incline to the belief, that as yet European writings on friendship are too much confined to its history as limited on the East by Palestine. The *Encyclopaedia of Religion and Ethics* (Edinburgh, 1908-21) exemplifies this in its odd and irregular way, in its article on Friendship. This starts with a discarding reference to Hinduism, as a religion tending to repress individuality, the key to friendship lying in this. There is truth in the last clause, (cited by the writer); but there is a singular want of truth in the preceding clause, for which he makes no one responsible beyond himself. So he leaves us only one writer to deal with. It is difficult to find any religion in which the individuality of the man reaches the height and emphasis attained in Hinduism old and later, from about the 8th century B.C. onwards, that is, from the day when man began to realize, not only that Deity was fundamentally one, but also that man's nature was fundamentally That Who is Deity. So completely was this a consummation of the idea of the 'individual', that Indian polytheism became ultimately an immanent monotheism:— "many the forms but all are One"—and, as inherently divine, the self attained a perfected singularity which excluded in language, for centuries, the use of the word 'self' in the plural.

This being so, we ought (according to the cited clause), in the old recorded sayings or mantras of India, to find so marked a religious conception of individuality forming the key to a notable expression in those mantras on friendship. We do find such an expression. But we do not find it developing synchronously with the new word of that religious mandate. Man elaborates and embroiders the New Word, diverting it here and there to other mandates of the spirit of his age; but the New Word is given him; is, as such, not elaborated. Hence it is later, that the idea of amity between 'the

self' and 'the self' found a deeper, worthier expression. But it will not have been long after the idea known as 'Thou art That' reached and unlocked this further door. That note was struck in the teaching associated with the Sakyamuni.

I have said 'not long after'. This is not because I would see, in the records showing this teaching, which are known as the Pali Piṭakas, compilations dating soon after the compiling of the older, greater Upanisads, wherein we find the oneness of the individual, Divine and human, at its apogee. On the contrary, I see in the Piṭakas compilations of a later period, ranging from the reign of Aśoka till the last century B.C. I say 'compilations', I do not mean, that for the three preceding centuries a thesaurus of oral sayings was not growing in bulk. But the compiling these into connected 'discourses, vaggas, nikāyas, 'books'—all this was later work, with which went an indefinite amount of editing. But many of the Sayings, surviving in a more or less fragmentary state, and the inspired mandates themselves will date, I believe, from an earlier day, even from the day itself of some of those Upanisads we now call pre-Buddhistic. The Sakya mandates are one thing, the completed Piṭakas are another. And just as, in those Upanisads, individuality in idea touches its highest religious development, so, in the Sakyan mandates surviving in the monastic elaborations of the Piṭakas, there appears a new and remarkable development of the idea of amity. It was based on nothing less than a new ground for the cherishing of friendship between man and man.

Friendship among men was not the new word. That was in definitely old. Man cannot live in sodality without it, however circumscribed be the group-limits within which it be exercised. Life is even now a matter of intermittent peril, but in earlier epochs peril was chronic, as was also, more or less, famine. And it is in peril that the comrade relation emerges most. We still know it in war, at sea, on the heights, in exploring. The friendship of the comrade comes then to a sharp accentuation, the after-sweetness of which is abiding. It is a matter largely of potential and actual warding of the bodily life as being in the comrade's hands. If with it there goes a fellowship in ideas, purposes, tastes, in which mind may ward mind, the comradeship becomes all the more that which we under

stand by friendship. In all this the Indian had nothing to learn, when there came to him the New Word that, as man, 'he was a son of God—that he as man was Divine. The warding forces of nature had annexed the term 'friend'. Mitra may have meant *mihir*, the sun in Persian-Aryan sources, but it was as friendly-divine that the Indian Aryan valued the word. And he pictured all that went to compel the fulfilment in rites of his prayer as a friend coming as ally to his help in a fray.<sup>1</sup> The old literature is poor in passages on friendship, but the friend is there, whether as God-comrade, in Mitra and Varuna, toward this bodily life, or as man-comrade to do no less.

But when Sakya was about to be born, there had come a new note into the former, the God-comrade relation. This was a new reason for warding life. In it life became no mere transient coming-to-be and passing-away of an earthly body. Man as inmate of a body, had been subject to, had exercised affection for, man as inmate of body. And not as friend only, but as husband, father, as wife, mother. Friend with friend, parent with child, conjugal pair mutually : herein was play of affection, covering both 'man' and body as 'priya'. (I do not include mind in any distinct way, for the influence of Sāmkhya, creating in India a separate study of mind, as not-*'the man'*, was yet young, and although its powerful wedge had got into discussions, it had not yet re-shaped India's thought). But now there had come into the concept of the 'man' a new inwardness, a sacredness which, in Christian traditional diction would be best expressed by the word 'sacramental', in that of later Greek religion, by the word 'mystery'. The Christian mystic of the Apocalypse "saw the holy city coming down from God out of heaven, as a bride to her husband". But the Indian mystic of an earlier era beheld with inner vision the God Itself taking up Its abode within the man. The coming was not new ; the realization of the Something *implicit in man's nature* was new. Once realized, the ground of that which was 'dear' in the man was transformed ; the man himself was transformed. No longer a 'be-minded', or 'be-manned' body, doomed in a few years to decay and death, he was now akin to, nay, of the imperishable, the Eternal. He himself was the thing

1 Sātapatha Brāhmaṇa, 5. 3. 7 (Sacred Books of the East Series). Cf. Keith & Macdonell (Vedic Index) art. : Mitra,

most prize-worthy in all the world. But not for his visible attributes. Within and of him was the value of values ; his body was but the shrine, the *garbha* of the holy of holies.

Was he then to live absorbed in himself, dear only as being himself ? Not so, for the friend was even as he, a shrine of the divine Self. So was also the woman of his choice, the child he loved. So too for her was her child and the man of her choice. There was thus come, through a new word in religion, a new infusion of reverential tenderness into the relations of affection. And this new note we find sounded by Sakya, as the new basis of ethics, or the warding of man by man. In the *Bṛhadāranyaka Upaniṣad* is the prelude to this. "That self (Brahman) is dearer....than all else, for It is nearer...He who reverences the Self as dear, verily what he holds dear is not perishable....And in repeating this in a dying charge to his wife, the teacher says : ....Lo ! verily not for love of all is the all dear, but for love of the Self is all dear." This, as taught by (of, let us say,) his Brahman chaplain, the king of Kosala is recorded as repeating to his queen Mallikā and then to the Sakyamuni. The latter makes rejoinder :

The whole wide world we traverse with our thought,  
- And nothing find to man more dear than self.  
*Since aye so dear the Self to others is,*  
*Let the Self-lover harm no other man.'*

( *Saṃyutta-Nikāya*, Kosala, 8 ; *Udanāṃ*, I, 5 ).

Read as a European will read it, this verse will not be appreciated. It finds the ground for ethical action in the inference from a principle, which he will call egoistic. And he will, if he be apologist for 'Buddhism,' try to explain away the force lying in the word Self ; *atta-* ; I tried to do so when translating the Sutta 14 years ago. It seemed then to me impossible that the Founder of Sakya would have taken the saying in the way a Brahman would. I now know better. I believe it is far more likely, that the original speaker of the verse used *atta-* in the sense in which the original speaker of the Upaniṣad utterance used *ātman*. I believe it is far less likely,

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1 According to Rockhill's translation of a Tibetan recension of the *Dhammapada*, in which the verse cited occurs (but does not in the Pali version), the last line reads : "hurt not others with what pains yourself."

that the Sakyan used *atta-* in the sense in which the Piṭaka compilers came to use it, much later. 'For those two older speakers, the *ātman*, *atta-* was that More in each man Who was potentially the Most in him. And we shall come to see this is so, when we realize, that in the Pāli Piṭakas we have works, which, while they record half-forgotten events of a long-ago, and religious ideas of that day in half-forgotten fragments, are themselves the output of changed and diverted ideals.

Hinayāna Buddhism has been accused of egoism in its ideals. The accusation is not unjustified, albeit Indian ideals are to a certain extent involved, not Hinayāna only. But let accusers look to it, that they are not reading the modern West into the ancient East. They would not call it egoistic, to see the warding of the fellowman called for from devotion to God. They would allow, that for the Theist all men are, as sons of God, warders of each other as is the Divine Father. Yet this reasoning, with other emphasis, is just what that survival of original Sakya teaching bears in itself implicitly. It is something far above what *we* call egoistic. In and of each man is that Most Holy Thing, and it is with That, and not with a be-minded body only, that a man is dealing in his relation with another man. Tender will he be towards him and reverent, as were he dealing with a woman pregnant with maternity. There is nothing new in this idea for us, for the best of men and women among us observe this attitude, and teach it, especially in the right attitude towards the child. But just now we are preoccupied with the brother-relation between man and man. We have not yet come to the mother-relation, or parental relation, which sees, in right intercourse, the man warding his fellowman as the child who is becoming, who will eventually become That who he is in germ.

The brother-relation was not in the day of Sakya developed in India. The word of course, 'brother', was there, but never did a man call his fellow 'brother', brethren'. He did not even call his blood brother by that word. He was just 'tāta'. It is the Christian parallel on the one hand, and the difficulty of conveniently rendering the monk-appellatives : *avuso* and *ajasmā*, together with a certain scruple in fitting 'monk' to *bhikkhu*, that led Rhys Davids, and after him present-day votaries of Hinayāna Buddhism to use the word

brethren. The Christian analogy was of course very strong, and the difference between 'monk' and *bhikkhū* was exaggerated. Early Christians did address each other as brother, brethren. The very first public utterance recorded after the Founder's death has the words "Are ye not all brethren one of another?"<sup>1</sup> But, in Sakyan records, even when the Founder is seen tending a sick disciple and rebuking his neglectful fellows, he does not use such a saying, or such a word.

And the ethic in the verse is negative. It is the ethic of that other verse of the bee extracting honey or pollen without harming the flower. That the bee actually rendered service to the flower is passed over. This negative idea of well-doing — the keynote of Jainism and the main chord in Sakyan morals — was more, it was Indian. Averting the undesirable was stressed more than bringing about the desirable. To be well was to be 'not ill'. Had it been otherwise, the whole trend in Indian religious thought would have been different. For, now and then, a teacher tried to bring in the ideal of making the Better to become, of the New, the Added, the Growing, the Positive, but in vain. The teaching wilted and perished. This happened with the creative ideal worded as a Becoming More. This happened with man worded as becoming the more in his life as a whole, figured as a Way in the worlds. The simpler idea stuck fast, that man is, does not become (only the body did that), that man as the Highest was the Not perishing the Unchanging, the Stable. We too are a conservative people, we of Europe, but as compared with India we are less so. We have found the word for the motor of change — the 'will'. India never found it, that is, she lost the Aryan root idea. I have said this elsewhere. She chose on the whole the way of the negative in her self expression, and with this result, that the possibilities conceivable for man in his becoming were more and more tied down to life on earth.

But in its first days Sakya was little touched by these limitations. Its most noteworthy ideas were positively worded. Always it strove to express a More in the man, this was developed later in the theory of the Arhan, a word which at its birth meant nothing

more than 'fit for', 'suitable', 'worthy', as applied to this or that. It described the man, not as 'is' or 'is not', but as becoming. It figured that becoming as a Way through life as a whole to the consummation, and man the wayfarer as so far unfinished; as the To Be. It strove to make good the want of words for will and choice by notable idioms of energy. And the man's recognition of fellowman as co-wayfarer was most worthily expressed as a suffusing of the more-that-was-He into that fellowman:—amity, pity, joy, poise. With the four as not originally Sakyan, but as adopted very early by the founders I have dealt elsewhere.

Of the four, amity, *mettā* is by far the most frequent in the records. And it is only in *mettā*, that we come upon the idea of a relation between man and man, which is independent of all social and worldly relations. It was the more in man calling to the more in man. The comradeship of body and mind of which I spoke at first is usually worded by *sahāya*. But *mettā* only appears with the distinctive qualification of 'freedom of mind, or purpose': *ceto-vimutti*. In *mettā* the man, the Self, met the man, the Self, divested of other relations.

Hence the accompanying belief in its tremendous possibilities, namely, the power of warding off harm from threatening foe or beast. It was only the mother-love in a beast which was held to have this potency. I will return to this.

It is interesting to trace the influence of monasticism on the cult of *mettā*. Cut off from all human relations save those of friend with friend, and of teacher and pupil, monastic life will have served as a stimulus to that amity which was solely and absolutely disinterested, at least in theory. I can well believe, that monastic Buddhism, even with its wilted concept of the self, availed in this way of monk-life to hand down the original emphasis on amity. Buddhist monks were no less notorious for quarrelsomeness than the monks of other cults; but then it is the quarrels that get into the records as calling for rules. The Saṃgha upheld the importance of *mettā* and left that as a worthy legacy to India. But it was a fostering of the virtue in unhealthy, in hot-house conditions. It could not attain wholesome, sturdy growth save when the man, in midst of other human relations, asserted and fostered the culture of the

one relation which distinguished him as very man, and was based on the ultimately true attitude towards his nature and his life — the man as bearing about in him the true Kinsman, the true Friend, That Who he is coming to be. We should not expect to see the plant of friendship fostered by monastic conditions developing between monk and layman, it did not. But neither should we expect to find it developing between monk and monk, it did not. I do not say it was not held in lip worth, and, among chosen spirits, in more than that. The Anthologies here and there bear witness to this, the only eloquent testimony being that of a notable woman, the Founder's aunt —

*araddhacariye pahitatte niccāṇi dalhaparakkan e  
samagge sarake passa ! esa Buddhāna vandana !*

Behold the disciples in concord ever, with strenuous energy and the self established, stoutly advancing—

this is the ( true ) worship of Buddhas ! ( *Therīgāthā*, 161 )

And in such lines as those ascribed to a disciple of Gotama, Upasenz

*mittam idha kalyāṇāṇi sikkhāṇi pulāṇi samādanam  
sussusa ca garānam esa samāyassa paṭirāpaṇi (Therīgāthā)*

we get the term, else where called *kalyāṇamittata*, expressive of that amity between man and man as such, which our own Jeremy Taylor well expressed as “made, not by nature, not by contract, not by interest, but by souls”. In other words, growing not out of juxtaposition of circumstances, nor out of worldly relations, but out of an appreciation of the man by the man. In such a relation, as Emerson well said, unaware perhaps how well it fitted the case for India, “truth and tenderness are the main elements” — truth about that which each sees in the man, and tenderness for That holy thing Who he as man is.

But when we look for particular cases of such friendship in Pali literature, the absence of them is striking. I can cite no lovely lines like those of David to Jonathan, nor episodes which in another poet would have called forth such an utterance. *Metta* was indeed highly valued, and was, with the fourth *vihāra*, ‘poise’, as pity and joy were not, a qualification in ‘supra mundane’ ( *lokottara* ) training, nevertheless the accepted definition of the Arahān was that of the lone

man : *eko, adutiyo*, un-seconded : *eko vapakaṭṭho....tad anuttaram brahmacariya-pariyosānam....vihāsi*. And to the question : Who is the man's second ( i. e., mate ) ? the answer is Faith :—

*Saddha dutiya purisassa hoti* ( *Samyutta-Nikāya*, I, p. 38, P.T.S.). Nor was *metta* likely to be appreciated in its true worth as the ideal relation between man and man in a teaching, where the reality of the man was being ever more sapped at the root. The worth of it, especially in the Brahmovihāras, could only be maintained by an implicit belief in the reality of the man, when body and mind were discounted. It thus involved a perpetual unspoken contradiction between theory and ideal practice.

I judge then, that, in the high, the new value placed in *metta* patent in the Pali scriptures, we have the surviving outcome of a gospel, preached by Gotama and his men ( most of whom were Brahmans ), who were themselves filled with amity toward men, who had accepted the current Brahman ideal of the man as akin to Deity, and who sought to advance it by seeing man so conceived as, not just *being*, but as in a way or process of *becoming* That. And the monk-vehicle of that gospel, in developing into an ever larger, more self-contained world of monks, was on the one hand in a position to force the growth of *metta*, on the other was, both by their artificial sodality and by their repudiation of the man's reality quā man, only able to maintain the tradition, but were not capable of producing really fine cultures of the relation.

There is one interesting, and in a way anomalous handling of the subject of amity—this time in post-canonical writing—where imperfect treatment is due to lack of fit words, and I may add, lack of exploiting a new and useful word. I invited comment on this a few years ago<sup>1</sup> and received none. I will here be my own commentator.

In the Dilemmas section of the Milindapañha this point is raised : Of the eleven benefits, accruing to the man who fully 'makes-become' amity, one is, in that Sutta passage, said to be his immunity from harm through fire, poison, or weapon. Now in the Sāma Jātaka, Sāma so practised *metta*, yet was he all but mortally wounded by an arrow. Either then the Sutta has a false statement, or the *metta* is falsely ascribed to Sāma.

It is a problem not without particular interest, albeit of not great intrinsic importance. I do not think the writer of the Dilemmas was a Buddhist. He is careful to show his debaters are dummies, not the real king and sage of the conversations. At the same time (a) his training had been Buddhist, (b) his readers (mainly hearers) would be mainly Buddhist, and (c) his work will have undergone Saṅgha-editing after reaching Ceylon. I commend these points to one considering the dilemma, and finally this: Sakya suffered the fate of other religions where a successful first mandate has grown into an orthodox church annexing current academic culture, and giving it fresh food:—it became preoccupied with the word and the idea more than with the thing. I would not treat the problem as more important than as just a 'college debate'. At the same time it may show what some Buddhist monk teaching at that college, say, Nālandā, may have asserted—a straw in the current of ideas about the wilting 'puggala':

Were the solution put forward historically true, it would quash my theory, that the Brahmanic gospel of the man as immanently divine, still fresh when Sakya was born, had, as one corollary, that development in the teaching of *metta* which is both new and marked in Sakyan records. One result of that gospel was, I incline to think, of a very opposite tendency. It was a 'God-intoxicated' idea, and sent men filled with it to muse apart in the then new vogue of the *śramana*. But men are of all sorts; and in others, more alert in social relations, it would blossom in that heightened sense of the Deity as immanent in the fellowman no less than in the self. In either case it was a mighty awakening to this true thing; that a man is, somehow yet evermore a coming to be that who he was not, that he is in a Way, the end of which is not yet, that this *becoming* it is, which in life he cherishes, both as he realizes it in himself and also in another. As with the better mother's love for her child goes the sense of his becoming More from day to day, so in that Indian idea of the Uttermost, inherent, potential in the Man, was implicit the More to be fostered, cherished, made-to-become which, between man and man, found its noblest expression in *metta*.

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1 See hereon my *The Milinda Questions*, 1930.

The problem, on the surface of it, is not hard to solve. At the moment of the arrow piercing him, Sāma was not sending out *metta*, he was engaged in drawing water. Incidentally it is interesting to note, that the writer had in mind (or before him) a different version of the story, in which Sāma is represented as disturbed by the upset of his water jar. In the version we know, he is acting with utmost calm and poise. None the less he was not practising *metta* at the moment, and the explanation is not invalid. You must, says the apologist, hold a tarn root in your hand to be invisible, you must enter the cave in rain, would you not get wet. You must be *willing metta*, for it to make you immune.

But the last clause is not so worded. The words are "These are not virtues (i.e., the eleven benefits) of the man (*n'ete guṇā puggalassa*), these virtues are of a making *metta* to become' (*mettā-bhāvanāya'ete guṇa*)

Now here, as I suggested, the apologist lands himself in a worse crux than that which he tried to solve. He has divorced the man who calls up, or makes become, from that which is his work. The causative *bhav-* is hereby stultified, the right word would be *bhav-* a becoming of *metta*. But unless we make a goddess, a Kwanyin, of the idea *metta*, or a divine Idea of a Platonic sort—and there is nothing of either traceable in Hinayāna, to which tradition the Milindapañha belongs—we are landed in a great difficulty. We have on the one hand a *Metta* working, willing, on the other a Robottian five-skandha-ed Sāma wrought upon by that *Metta*. And I would here only stress this, which is virtually in my note, that if the apologist had had a right notion of the will, as well as a word for it, he might not have had recourse to his anomalous reason. man is one thing, the creation of amity is another. For that matter the old teaching of the Brahnaviharas 'put it across' better than he, when, for lack of the word 'will,' it said "he with *mind* accompanied by *metta* suffuses X or Y," or, as in the Sutta Nipata, "makes-metta-to-become" in a man. Even in early Abhidhamma, which preceded the Milinda, *metta* is considered as a factor of the *citta*, and the *citta* is not yet held up over against the *puggala*.

1 Rhys Davids here translated 'they are in the love that he is calling up in his heart. This is very free, but his note on *bhāvanā* deserves utmost attention (S B S vol XXXV p 281)

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# SOCIAL, ECONOMICAL, AND RELIGIOUS CONDITIONS OF ANCIENT INDIA ACCORDING TO THE BUDDHIST TEXTS

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## I. SOCIAL CONDITION

The records of the Buddhists throw much light on the social conditions in Ancient India. The Nikāyas and the Jātakas inform us that people were divided into four social grades, e. g., the Khattiyas, the Brāhmanas, the Vessas and the Suddas ( Ambaṭṭha Sutta, Dīgha Nikāya, Vol. I; Vessantara Jātaka, Jātaka, Vol. VI ). These are undoubtedly the four principal castes mentioned in Sanskrit books as well. In the Ambajātaka ( Jātaka, Vol. IV ), however, we find a reference to two more castes, the Candālas and Pukulusas, both mixed castes and much despised. The Mahādukkhaḷḷhandha Sutta ( Majjhima, Vol. I ) refers to the Khattiyas, the Brāhmanas and the Gahapatis as the three upper classes. The Gahapatis no doubt correspond to the Vessas.

There are several Suttas and Jātaka stories which deal with the subject of caste ( Ambaṭṭha and Sonadanda Suttas, Dīgha, Vol. I; Madhura Sutta, Majjhima, Vol. II; Setaketu Jātaka, Jātaka, Vol. III; Amba Jātaka, Jātaka, Vol. IV; Vasala and Vaseṭṭha Sutta, Sutta Nipāta ). These records tell us that the Brāhmanas claimed precedence over all other classes. They contended that they were originally born of Brahmā and were his legitimate heirs. Here the classification of people is based on the mere accident of birth. The Buddhists however hold that this division of people is based on reasonable grounds. They are of opinion that virtue of righteousness should be the criterion of division. They think that the Khattiyas are superior to all other castes in respect of virtue. The Khattiyas are, therefore, throughout the Nikāyas and the Jātakas, ranked first ( Vessantara Jātaka, Jātaka, Vol. VI; Ambaṭṭha Sutta, Dīgha, Vol. I ).

It is to be noticed, however, that we cannot safely rely on the Buddhist records for the study of castes in Ancient India. Let us take, for example, the Ambaṭṭha Sutta and see carefully how far it

can be utilised as a source for the study of castes in Ancient India. To begin with, from the manner of interrogation and rejoinder (in the Ambaṭṭha Sutta between the Buddha and Ambaṭṭha, a Brāhmaṇa youth), it appears that the compilers of this Sutta have made a fool of Ambaṭṭha. Ambaṭṭha is versed in three Vedas and the Buddha is an 'Incomparable Religious Teacher'. But Ambaṭṭha's replies to the Buddha's questions and the Buddha's clenching the arguments are not at all convincing. This is for two reasons. Either the followers of the Buddha purposely made a fool of Ambaṭṭha so that the Master would shine by contrast or that some intervening portions in this Sutta have been omitted carelessly. Moreover, we do not know the other side of the question, that is to say, what the Brāhmaṇas have got to say on the point. It is to be borne in mind, however, that the Brahmanical books give preference to the Brāhmaṇas over the Khattiyas and in the Buddhist and Jaina records the Khattiyas are given precedence over the Brāhmaṇas. So the relative position of both is a point of controversy.

The Jātakas, again, tell us that there was no rigid caste system in Ancient India. There was intermarriage among all sections of people. In the Kaṭṭhara Jataka (Jataka, Vol I) we find the king of Benares marrying an unknown beautiful woman without enquiring into her parentage. That in Ancient India there was the connubium or the right of intermarriage is borne out by many Jataka stories. But the custom of commensality was not in vogue. The Saṭadhamma Jataka (Jataka, Vol II) supplies us with an instance in which a Brāhmaṇa, it is said, is reluctant to dine with a Candāla.

Further, the Jātakas tell us that occupational castes were not formed then. A man could adopt any profession he liked without being looked down upon for following a low profession. A Brāhmaṇa lives as an archer (Culladhamuggaha Jataka, Jataka, Vol III), a Brāhmaṇa takes up the profession of a carpenter and earns his livelihood by bringing wood from the forest, and making carts (Phandana Jataka, Jataka, Vol IV).

The Brahmajāla Sutta (Digha, Vol I) gives us an exhaustive list of different occupations which people could take up for livelihood. They are briefly as follows —

1 See Dialogues of the Buddha by T. W. Rhys Davids pp. 16 ff

Angam (palmistry), nimittam (divining by means of omens and signs), lakkhanam (fortune telling from marks on the body), mudda (counting on the fingers), ganana (counting without using the fingers), sanikhanam (summing up large totals), lokāyata (sophistry), salakyaṃ (practising as an oculist), sallakattikam (practising as a surgeon), avahanam vivahanam (fixing a lucky day for marriage or giving in marriage), samvadanam vivādanam (fixing a lucky time for the conclusion of treaties and outbreak of hostilities), uppadam (auguries drawn from thunder-bolts and other celestial portents), sup nam (prognostication by interpreting dreams), aggi homam (sacrificing to Agni), anga vijjā (looking at the knuckles, etc., and after muttering a charm, to divine whether a man is well born or lucky or not), vatthu vijjā (determining a proposed site for a house which would be lucky or not), khatta-vijjā (advising on customary law), bhutta-vijjā (laying ghosts), Bhuri vijja (knowledge of a charm to be used when lodging in an earth house), pakkajjhānam (foretelling the number of years that a man has yet to live), viruddha gabbhakaranam (using charms to procure abortion), jivhanittaddanam (to bring on dumbness), hanu-samhananam (to keep a man's jaws fixed by charms), and vatthukammam vatthuparikiranam (fixing on lucky sites for dwellings and consecrating sites). In the Sāmaññaphala Sutta (Digha, Vol I) we find a list of the ordinary crafts of the time. The list is briefly as follows —

Hatthāroha (elephant riders), assaroḥa (cavalry), rathikā (charioteers), dhannuggaha (archers), dasakaputta (slaves), ālarikā (cooks), kappaka (barbers), nahapaka (bath-attendants), suda (confectioners), malākara (garland makers), rajakā (washer-men), pesakara (weavers), nalakara (basket-makers), and kumbhakara (potters). The Jātakas also enumerate many other occupations which have not been found in the Nīlāyas. They are mentioned below. Uyyanapāla (gardeners - Cullakāvetṭhi Jātaka, Jātaka, Vol I), Agghakaraka (valuer - Tandulanāli Jātaka, Jātaka, Vol. I), Vaddhaka (carpenter - Kulavaka Jātaka, Jātaka, Vol I), Visavejja (doctors skilled in the cure of snake bites - Visavanta Jātaka, Jātaka, Vol I), Lamghananataka (acrobat - Dubbaca Jātaka, Jātaka, Vol I), Bālisika (fisherman - Ubhatobhaṭṭa Jātaka, Jātaka, Vol I), Kasi kamma (tillage - Sihacamma Jātaka, Jātaka, Vol II),

Gandhabha ( music - Guttīla Jātaka, Jātaka, Vol II ), Nāvika ( ferry man - Avariya Jātaka, Jātaka, Vol III ), Kammara ( smith - Suci Jātaka, Jātaka, Vol III ), Tunnakari ( tailor - Nigrodhi Jātaka, Jātaka, Vol IV ), Bherivadika ( beater of drums - Bherivadaka Jātaka, Jātaka, Vol I ) and Vārunivanijo ( a tavern keeper - Varuni Jātaka, Jātaka, Vol I )

We are told there were various guilds in Ancient India. References are not wanting to the fact that people following the same occupation lived together and the locality in which they resided was named after the vocation of its people. Thus there are references to Vaddhakigamo ( village of carpenters - Alinacitta Jātaka, Jātaka, Vol II ), Kammaragama ( village of smiths - Suci Jātaka, Jātaka, Vol III ), Nesādagama ( village of hunters - Sama Jātaka, Jātaka, Vol VI ), and Brahmanagama ( village of Brahmanas - Ambaṭṭha Sutta, Dīgha, Vol I ). There are also references to the kulas or families, e g , Nesadākula, Venākula, and Rathakārakula. These guilds no doubt give us hints regarding corporate life in Ancient India. Traces of this kind of nomenclature survive even to-day, e g , Kumartuli, Sankārītola, Sakharibazar and Telibazar.

We shall now mention some of the rites or ceremonies connected with social life. We find many references to the custom of naming children. This is called in Pālī namagahana which corresponds to our Bengali nāmākīraṇa ( Kulavāka Jātaka, Jātaka, Vol I, Then gatha Commy, p 162 ). There is another called gabbhaparihara ( Dhammapadaṭṭhakatha, Vol I, p 4 ), that is to say, a ceremony relating to the protection of the embryo. Certain rites are also observed in connection with marriages. In the Ambaṭṭha Sutta ( Dīgha, Vol I ), it is said, where the talk is of marrying or giving in marriage, that reference is made to such things as birth or lineage. In the Sādhūsīla Jātaka ( Jātaka, Vol II ) we find a reference to the custom of polygamy. It is also implied, though not actually stated in the Uccāṅga Jātaka ( Jātaka, Vol I ) that a woman could marry more than once. In the Asilakkhaṇa Jātaka, ( Jātaka, Vol I ) we find a reference to the fact that marriage between cousins was allowed. In the Ambaṭṭha Sutta we find an instance of a curious marriage - a marriage between a brother and a sister, born of the same father and mother. This is, however, an exception, and we

should not take this sort of marriage to be customary in Ancient India. We are also told of the Sayamvara system of marriage. Sayamvara was the public choice of a husband by a maiden from a number of suitors assembled for the purpose (Kunala Jataka, Jataka, Vol V). But this sort of marriage was not confined only to the royal families. It was also in vogue among others. In the Dhammapadattakathā (Vol I, p 278) we find a certain wealthy man saying that his daughter should choose for herself such a husband as she sees fit (*vide* my work "*Women in Buddhist Literature*" )

It is interesting to note that the purdah system existed in Ancient India. So far we have been under the impression that the purdah system was never in vogue in Ancient India and that the Mahommedans are largely responsible for the origin of this system. But we are in the wrong. That this system existed in India long before the advent of the Mahommedans in this country is attested by a passage in the Dhammapadattakathā (Vol I, p 190). The passage runs thus: "tasmin pana nakkhatte bahi nikkhamanaka i uladhitaro pi attano parivārena saddhim padisi vi nadim gantva nahāyanti." It is quite apparent from this passage that women observed strictly the Purdah system, though occasionally there was relaxation, as for example, when bathing in the river under the constellation of stars. This is also the case with women in orthodox families in Bengal.

We shall now say something about the system of education in Ancient India. In the Ambaṭṭha Sutta we find a list of the different branches of learning which the Brāhmaṇa youths in those days had to study with their teacher. The branches of learning are as follows: tinnam vedānam pāragu sanighandu ketubhanam sakha rappabhedānam iṭhasa pañcamānam padako Veyyalarano (the three Vedas with the indices, ritual, phonology, exegesis, legends, idioms and grammars). We find enough of references to the fact that Taxila was then one of the great centres of learning, (*vide* my work, *Historical Gleanings - Taxila as a seat of learning in Sanskrit and Pali Literature*). Youths from different countries and different families used to go to Taxila (Takkaṣiḷa) in order to study different branches of learning under the guidance of famous teachers. There was the custom then that those who were taught either gave

teacher's fee or attended on the teacher in return for the instructions they received ( *Jātaka*, Vol. II – *Tilamutti Jātaka* ). Benares was also a seat of learning. In the *Losaka Jātaka* ( *Jātaka*, Vol. I ) we find that the people of Benares used to give day by day food to poor lads and made provision for free teaching. Again the *Tilamutti Jātaka* tells us that kings of former times, though there might be a famous teacher living in their own city, often used to send their sons to distant countries to complete their education that by this means they might learn to quell their pride, and be made acquainted with the ways of the world. In the *Darimukha Jātaka* ( *Jātaka*, Vol. III ) we find that the son of the king of Benares and the son of the Purohita went to Taxila and learned all the arts. Then in order to acquire all practical usages and understand country observances, they wandered through towns and villages. A sort of liberal education, indeed, was given to the students in Ancient India.

We shall complete our study of the social condition of Ancient India by giving a brief account of the disposal of dead bodies. The dead bodies of ordinary men used to be thrown away into a public place which used to be called *Sivathikā* or *Āmakasusāna*. They were to be devoured by wild beasts. The dead bodies of persons of high rank, e. g., distinguished teachers or great rulers, used to be cremated and *Thūpas* erected over the ashes or the relics. In the *Mahāparinibbāṇa Sutta* ( *Dīgha*, Vol. II ) we get the details of the cremation of a greater teacher. The body was surrounded several times by corded cotton and new cloths. Then it was thrown into an iron trough, thus forming a closed coffin. A pile of fire wood was then made and the coffin placed over it and fire was set to the pile. When the fire was extinguished the bones from the coffin were taken out and distributed amongst several persons who wanted to erect *Thūpas* over them. In the *Rāmāyaṇa* we find that the dead body of King Daśaratha was placed in a trough of oil because the princes were absent from the capital. Probably it was a practice to preserve for sometime the dead bodies in oil ( cf. *Anguttara*, Vol. II p. 57 ).

## II. ECONOMIC CONDITION

We shall now deal with the economic conditions in Ancient India as depicted in the Pali Canonical literature. The economic conditions were simple. The essential features were the following : ( 1 ) the majority of the people lived by agriculture, ( 2 ) there were craftsmen who used to supply the simple needs of the people, and ( 3 ) tradesmen who used to carry on trade both within the country and outside it. They used to carry on both inland and maritime trade.

In the *Cullakaseṭṭhi Jātaka* ( *Jātaka*, Vol. I ) we find that there were both land-traders and sea-traders ( cf. *thalapatha kammiko* and *jalapatha kammiko* ). In the *Appannaka Jātaka* ( *Jātaka*, Vol. I ) we are told of the land-traders who travelled through different countries in order to sell their costly wares, which they took with them usually on five hundred carts drawn by oxen, in important centres of trade. There were trade routes which passed through many a wilderness. These were infested by robbers, demons, lions and other wild beasts. There were also no bathings or water to be got, and no roots or other food to be found. These routes also passed through water-less deserts in extent sixty leagues or more. In the *Vaṇṇupatha Jātaka* ( *Jātaka*, Vol. I ), we find that the caravans used to travel in the deserts at night. There were desert-pilots who guided them through the desert by knowledge of the stars ( cf. *thala niyāmako nāma laddhum vaṇṇati*, so *tāvaka saññāya satthaṃ tāveti* ). At dawn the caravans did not move. They used to range their carts in a circle to form a laager with an awning spread overhead, and used to sit in the shade all day long. In the *Dhammapadaṭṭhakatha* ( Vol. II, p. 214 ) we find a reference to a trade route from *Suppāraka* ( *Sopāra* ) to *Sāvattṭhi* ( *Sahet-Mahet* ). It is also stated that the distance between them was a hundred and twenty leagues ( *visamīyojana-satukam* ).

In the *Bāveru Jātaka* ( *Jātaka*, Vol. III ) we are told of sea-traders. This *Jātaka* tells us that the merchants from Benares used to come to the kingdom of *Bāveru* ( Ancient Babylon ) in order to sell Indian wares in the market towns of Babylon. This decisively proves that there existed a trade relation between Babylon and India from very ancient times. In the same *Jātaka* and also in the *Dham-*

maddhaja Jātaka ( Jātaka, Vol III ) we find that in a sea voyage crows were taken on board the ship to ascertain directions in the ocean ( cf Vāṇijā disākākam gahetvā nāvāya sammuddam paḷḷhandimsu ) In the Dhammikavagga ( Aṅguttara, Vol III, p 368 ) we are told that when the sailors could not ascertain the directions in the mid-ocean they used to set free a crow and did not allow it to alight on the ship Accordingly the crow in order to find an alighting place used to fly on and if it could reach land, it did not come back If it could not find an alighting place it would come back to the ship again In this way the sailors could ascertain the direction and know whether there was any landing place near at hand or not In the Sussondī Jātaka ( Jātaka, Vol III ) we find that there existed a trade relation between Bharukaccha ( modern Broach ) and Suvannabhūmi ( Burma ) Bharukaccha was a great port and an important centre of trade This Jātaka informs us that the trade route from Bharukaccha to Suvannabhūmi was through water In the Mahājānaka Jātaka ( Jātaka, Vol VI ) we are told of traders going from Campī ( the capital of Anga ) to Suvannabhūmi In the Milinda-Panho we are told of sea traders going to Vaṅga, Takkola, Cina ( China ), Sauvira, Surat, Alexandria, Colapattanam ( Koromandel Coast ) and Burma

We shall now say something of Banking and Currency in Ancient India There are several references in the Jātakas and Nikāyas to the fact that in Ancient India there were few banking facilities Men used to bury their riches in grounds and sometimes deposit them with their friends ( Nanda Jātaka, Jātaka Vol I, Kaccanakkhandha Jātaka, Jātaka, Vol I, Nidhikāṇḍa Sutta, Khuddakapaṭṭha ) The Nidhikāṇḍa Sutta also states the reasons for hoarding money in secluded places They are as follows the king may exact the money by force or the thief may steal, in order to be free from debts or for future provision against famines

From the Tandulanālī Jātaka ( Jātaka, Vol I ) we know there was exchange by barter But we also find the use of coins, e g, Kāṇanika ( Cullakaseṭṭhī Jātaka, Jātaka, Vol I ), masaka ( Visayha Jātaka, Jātaka, Vol III ), addamasaka ( Suttano Jātaka, Jātaka, Vol III ), Pada, addha pada, and kahāpāna ( Dhammapadaṭṭhakathā, Vol II, p 132 ), addha kahāpāna ( Gaṅgamālī Jātaka, Jātaka, Vol. III ) These were doubtless copper coins “No silver coins

and impotence), dabbi-homam ( offering oblations from a spoon ), and mukha-homam ( sacrificing by spewing mustard seeds into the fire out of one's mouth ).

From the Matakabhatta Jātaka ( Jātaka, Vol. I ), and Tirokudda Suttam of the Khuddaka Pāṭha we know that in Ancient India the offering of food to the 'dead' was considered as a religious duty.

Summing up these matters in more technical terms : the religion of the mass was purely animistic.

In the Mahābodhi Jātaka ( Jātaka, Vol. V ) we are told of different religious tenets. These have been condemned here as heretical views. The five heretical views are: (1) one denied the existence of cause ( abetukavādi ), (2) another believed everything was the act of a Supreme Being ( Issarakāranāvādi ), (3) a third professed the doctrine of previous actions ( pubbakatavādi ), (4) a fourth believed in annihilation at death ( ucchedavādi ), and (5) a fifth held the Khattiya doctrine ( Khattiya-vijjā-vādi ).

He who denied the cause taught the people that beings in this world were purified by rebirth. He who believed in the action of a Supreme Being taught that the world was created by Him. Sorrow or joy that befalls man here is the result of some previous action. The believer in annihilation taught that no one passes hence, but that this world was annihilated. He who professed the Khattiya creed taught that one's own interest is to be desired even at the cost of killing one's parents.

The Sāmaññaphala Sutta ( Dīgha, Vol. I ) mentions six heretical teachers who were contemporaries of the Buddha. They are :

(1) Pūraṇa Kassapa : He holds the theory of non-action ( akiriyam ). He denies both punna and pāpa respectively in a good act and a bad act.

(2) Makkhali Gosāla : He holds the theory of purification through transmigration ( Saṃsāra-suddhi ). He rejects both Karma and its effects. According to him, fools and wise alike, wandering in transmigration exactly for the allotted term, shall then and only then make an end of paṭi ॥

were used and the references to gold coins are late and doubtful". Rhys Davids points out that besides the coins, there was a very considerable use of instruments of credit. The great merchants in the few large towns gave letters of credit on one another. And there is constant reference to promissory notes (Buddhist India, p. 101).

### III. RELIGIOUS CONDITION

It was a general belief amongst scholars that Brahmanism was the predominant religion in Northern India before the rise of Buddhism. The cause of this belief was that when the European scholars began to take interest in Indian literature, their attention was chiefly directed towards the Brahmanical literature. A careful examination of the literature of this period, however, shows that the Brahmanical religion or the religion of the Vedas was confined to a small section of the people. Hopkins in his 'Religions of India' truly says that Brahmanism was an island in a sea. *Majority of the people followed other religions.*

The mass of the people believed in spells, incantations charms, and spirits. In the *Āyācitabhadda Jātaka* (Jātaka, Vol. I) we find a reference to the belief that trees were inhabited by spirits and people used to offer sacrifices to the tree-deities by killing goats. The *Nalopāṇa Jātaka* (Jātaka, Vol. I) tells us that even ponds, tanks and lakes were inhabited by spirits and Yakkhas. The *Baka Jātaka* and the *Dummedha Jātaka* (Jātaka, Vol. I) also refer to this aspect of the popular belief.

The *Brahmajāla Sutta* (Dīgha, Vol. I) also gives us to know some of the popular beliefs. We are told of *angam* (palmistry) *nimittam* (divining by means of omens and signs), *uppāda* (auguries drawn from thunder-bolts and other celestial portents), *supinam* (prognostication by interpreting dreams), *mūṣikācchinam* (auguries from the marks on cloth gnawed by mice), *aggi-homam* (sacrificing to Agni), *lohita-homam* (drawing blood from one's knee as a sacrifice to gods), *siva-vijjā* (laying demons in a cemetery), *bhūta-vijjā* (laying ghosts), *ahi-vijjā* (snake charming), *santi kamam* (paying gifts to gods if certain benefit may be derived), *vassakammam* *vossakammam* (muttering charms to cause virility

and impotence), dabbi-homam ( offering oblations from a spoon), and mukha-homam ( sacrificing by spewing mustard seeds into the fire out of one's mouth ).

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(3) Ajitakesa-Kambali : He holds the theory of annihilation (ucchedavāda). He, in preaching annihilation at death, shuts out the possibility of any effect to be worked by Karma. According to him, fools and wise alike, on the dissolution of the body, are annihilated, and after death they are not.

(4) Pakudha Kaccayana : The theory of Pakudha seems to exclude responsibility. It is otherwise called Sassatavāda. According to him the following seven things — the four elements, and ease, and pain and soul — are neither made nor caused to be made. There is neither slayer nor causer of slaying, knower nor explainer. When one cleaves with a sword a head in twain, no one thereby deprives any one of life, a sword has only penetrated into the interval between seven elementary substances.

(5) Samjaya Belatthiputta He was the first to maintain a neutral attitude towards the dogmatic views of life and things and to prove that it was impossible to offer certitude for human knowledge concerning the reality of life and things. He was the first to turn men's attention away from vain speculations and to teach that the best pathway to peace lay elsewhere, in preserving a tranquil state of mind. Thus he suggested the problems to be excluded from the domain of speculation and he inaugurated a critical era dominated by higher ethical ideals.

(6) Nigantha Nātaputta : He holds the theory of fourfold bond (Catuyāmasaṇvara). The Nigantha simply begs the question that a Nigantha has attained the end. He says "A Nigantha is restrained with a fourfold self-restraint. He lives restrained as regards all water ; all evil ; all evil he has washed away ; and he lives suffused with the sense of evil held at bay. And since he is thus tied with this fourfold bond, therefore the Nigantha is called Gatatto, Yatatto and Thatatto.

In the *Brahmajāla Sutta* we find a long list of the various speculations or theories about the past and future. They are as follows : (1) Eternalists (Sassatavāda) who maintain that the soul and the world are eternal ; (2) Semi-eternalists (Ekacca-Sassatikā Ekacca-Asassatikā) who maintain that the soul and the world are partly eternal and partly not ; (3) Extensionists (Antānantikā) who maintain the infinity or the finiteness of the world ; (4) Amara-

vikkhepikā (eel wrigglers) who, when a question is put to them on this or that, resort to equivocation, (5) Fortuitous-originists (Adhicca Samuppanikā) who maintain that the soul and the world arose without a cause

These are the speculations with regard to the past. Then there are also speculations with regard to the future. They are (1) Those who hold the doctrine of a conscious existence after death, who maintain that the soul after death is conscious (Uddhamāghatanikā saññi vādā), (2) those who hold the doctrine of an unconscious existence after death, who maintain that the soul after death is unconscious (Uddhamāghatanikā asaññi vādā), (3) those who maintain that the soul after death is neither conscious nor unconscious (Uddhamāghatanikā neva saññi nāsaññi vādā), (4) those who are annihilationists who maintain the cutting off, the destruction of a living being (Ucchedavādā), (5) those who hold the doctrine of happiness in this life, who maintain the complete salvation in the visible world, of a living being

All these speculations have been condemned by the Buddha as fruitless and leading not to the good of mankind

# THE BUDDHIST PANTHEON AND ITS CLASSIFICATION —

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The varied, extensive and diversified pantheon of the Northern Buddhists owes its origin to Tāntric Buddhism or Vajrayāna. There are certain indications that Buddhism had no pantheon before Tāntrism was well established. In earlier Buddhism it recognized thirty-three gods of the Hindus, who were the residents of the Trāyatṛimśa heaven which is one among the different Rūpa heavens. Buddha did not believe in gods, and in the Saundarānanda we find Buddha discouraging Nanda to touch his feet in token of worship. He told Nanda that he would not be the least pleased by Nanda's taking the dust off his feet but he would bless him if he would follow the precepts of true Saddharma. Buddha was deified in Mahāyāna which considered him to be Lokottara or superhuman.<sup>1</sup> In Buddhist art also we do not find any of his images in any of the earlier schools like Sanchi and Bharhut and it is believed that the Greco-Buddhists of Gandhara were the first to carve out his image from stone. Dr. Coomaraswami, on the other hand, has shown that the Mathura school of sculpture can have an equally strong claim to antiquity and probably for carving out the first image of Buddha. Without going into a detailed discussion as to the correctness or otherwise of the two theories we can only remark while passing that both in the Gandhara and Mathura schools we meet with a large number of images of Buddha. A number of gods or goddesses are described in the Mañjuśrīmūlakalpa, which is believed to have been written in about the second century A. D. : also in the Prajñāpāramitā we meet with a description of elaborate worship of the Buddha, with diverse paraphernalia. But even then it does not seem clear that the Buddhists had at this time any conception of a well-defined and well-classified pantheon. It is in the Guhyasamāja<sup>2</sup>

1 Mahāyāna took its cue from the Mahāśāṅghikas whose chief treatise so far discovered is the Mahāvastu Avadāna, where we read the following passage : ' Āryamahāśāṅghikēnām lokottaravādīnām Madhyadeśikēnām pāthēna Mahāvastu vādi ', Vol. I, p. 2.

2 The Guhyasamāja is in course of publication in the Gaskell's Oriental Series. The quotations given in this paper are from the portions so far printed.

that we find the idea of the Buddhist Pantheon properly crystallized here, for the first time, we find the description of the five Dhyani Buddhas, their Mantras, their Mandalas and their Saktis. These Dhyani Buddhas represent the five Slandhas or elements of which the world is composed.<sup>1</sup> They are here described as the progenitors of five Kulis or families (Kulasas) which are enumerated in the following verse

द्वेषमोहस्तथा रागश्चिन्तामणिसमयस्तथा ।

कुला ह्येते तु वै पञ्च काममोक्षप्रसाधिका ॥

“The five Kulas are the Dveṣa, Moha, Rāga, Cintāmaṇi and Samaya which conduct to the attainment of all desires and emancipation.”

The emanations or off springs of these Dhyani Buddhas constitute their families. It is in this way that the Buddhists got a systematized and well classified pantheon with its profusion of gods and goddesses. When these were represented in art they were required to show their origin by holding on their head the miniature figure of their parental Dhyani Buddha. Each deity was given various forms with two, four, six, eight, sixteen or even twenty-four hands and proportionately one head to three, four, eight and twelve heads. They were given different colours, different companions and different expressions according as they were worshipped in the different Tantric rites, and according as they were required to discharge different functions — from curing a disease to the killing of an enemy. The artists had a considerable hand in executing the images of deities and they introduced their own traditions and innovations. The votaries also, according as they wanted to have their god in a more or less powerful form, added extra hands, heads and feet to suit their own ideas and whims, and it is precisely in this way that the deities increased to an amazing number.

The Guhyasamaja or the “Tantra of Secret Communion” which was perhaps the first book of its kind to give a blank charter to all varieties of Tantric practices in the name of religion, was very

1 Compare for instance Jñānasiddhi in the Two Vajrayāna Works (No 44 in the *Gaekwad's Oriental Series*), p 41 : ‘Pañcabuddhasvabhāvatvāt pañcokandhā Jināḥ smṛtāḥ’

probably composed in the time of Asanga in the 3rd century A D<sup>1</sup> Immediately after its inception quite naturally the Tantra could not get publicity as the public mind was not prepared to receive the outrageous innovations introduced in it. Thus the Tantra went into private hands since its inception and was handed down through an unbroken chain of gurus and disciples for three hundred years in the most secret manner possible, it obtained publicity through the teachings and mystic songs of the Buddhist Siddhacaryyas and Vajracaryyas in about the middle of the seventh century. It is for this reason that we do not meet with references to the Pantheon in general Buddhist literature or in the works of the Chinese travellers who came to India to investigate the condition of Buddhism prevalent in their own time. Despite this fact, certain names of Buddhist gods and goddesses are indeed met with in these writings, though they do not pertain to the well classified pantheon referred to above. In the Sukhavatī Vyūha<sup>2</sup> which was translated into Chinese during A D 148 to 170 the name of Amitabha appears for the first time as the presiding deity of the Sulhāvati or the Akanisṭha heaven, where he is believed to have brought forth Avalokiteśvara into existence. We should remember that in the Vajrayana works also this heaven has been characterized as the abode of all deities. In the smaller recension of the same work, which was also translated into Chinese between A D 384-417 mention is made of two more gods, namely Aksobhya as a Tathagata and Mañjuśrī as a Bodhisattva<sup>3</sup>. Fa Hien (394-414 A D) mentions the names of Mañjuśrī, Avalokiteśvara and the future Buddha Maitreya, and Yuan Chwang (629-645 A D) the names of Avalokiteśvara, Hārīti, Kṣitigarbha, Maitreya, Mañjuśrī, Padmapāni, Vīśravana and Śākyabuddha, Śākyabodhisattva and Yama as also the names of deified saints such as Asvaghosī, Nāgārjuna, Asanga, Sumedhas and others. I-Tsing (671-695 A D) mentions the names of Avalokiteśvara, Amitayus or Amitabha, Hārīti, the Catur Maharajikas, Maitreya, Mañjuśrī, and Yama besides several others. Śāntideva (695-730 A D) in his Śikṣasamuccaya mentions the names of Aksobhya as a Tathā

1 For a detailed examination of its antiquity and probable date see *Sādhanaṁālā*, Vol II introduction, pp xxviii, xxxvii.

2 Ed F Max Müller in the *Anecdota Oxoniensia* pp 1, 28, 32.

3 Ibid Appendix II, p 92. For the date see introduction, p lii, note 4 (1).

gata, Gaganagañja as a Bodhisattva, Simhaviṣṭita, as a Tathagata, Cundā, Trisamayarāja, Māricī, Simhanāda, Mañjughoṣa and many others. After Śāntideva the Tantra of the Buddhists got wide publicity; and in the Tantric works written after his time all referred to the Pantheon and described many gods who were included in it. The Sādhana literature which describes the forms of gods and the procedure for worshipping them was developed by the Siddhācāryyas Saraha, Nāgārjuna, Śavarapā, Anaṅgavajra, Indra-bhūti and many others, though the earliest Sādhana was perhaps written by Asaṅga, who flourished in the third century A. D., where he referred to the Dhyāni Buddhas and their emanations.

When we examine the images executed in the different schools of art we also come to the same conclusion that the Buddhist Pantheon was not well developed before the Tantras got wide publicity in about the middle of the seventh century. In the Gandhara school for instance, besides the Buddha images we meet with the images of Jambhala, Maitreya, Hārīti, the Indian Madonna, and her consort along with other unidentifiable Bodhisattva images. In the Mathura school of sculpture which was either contemporaneous or somewhat later than the Gandhara school we meet with numerous Buddha and Bodhisattva images and those of Kubera, Yakṣas and Nāgas. The Mathura school extended to the early Gupta period and here also, we do not meet with the later Buddhist gods namely, Avalokiteśvara, Mañjuśrī, Tārā and the like. The case of the Magadha school which flourished after the Mathura school is otherwise. It included the images of Śāranāth, Nālandā and Odantapurī. The most flourishing period of the Magadha school was contemporaneous with the reign of the Pala kings of Bengal and lasted till the Muhammadan conquest of Eastern India. In this school we find reference to a well classified Pantheon; because in most of the images there are the five Dhyāni Buddhas round the aureole over the head, as also the miniature of the parental Dhyāni Buddha on their crowns. Again, unlike Gandhara and Mathura schools there is a dearth of Buddha images in later schools of art, and even when he is represented he takes the semi-mythical form of Vajrasana being flanked by Avalokiteśvara and Maitreya on the two sides. In the Magadha school therefore Buddha partakes of the nature of the Dhyāni Buddha Akṣobhva as is evident from the numerous Sāllīanas.

dedicated to his worship. The Bodhisattva images also are not so stereotyped as we find them in Gandhara and Mathura. The Magadha school is characterized by its wide variety of images of gods and goddesses and this will be apparent to any visitor who goes to the Museums at Sāranāth and Nālanda or Patna and takes a round in the extensive ruins of the Odantapuri Vihāra now situated near Bihar, a Railway station on the Bihar Bakhtiyarpur Light Railway. At Sārināth we meet with the images of Sadakṣarī Lokeśvara, Uccusma Jambhala, Mañjuśrī, Tārā, Vasudharā, Marīcī, all the five Dhyaṇī Buddhas, Vajrasattva the sixth Dhyaṇī Buddha and many others belonging to the Vajrayana Pantheon. Almost the same variety of images presents themselves at Nālandā and Sāranāth.

The Bengal school of art which comes next was distinguished by the high class art it produced and for its beauty of execution. Its flourishing period ranged from 10th century to the conquest of Bengal by the Muhammadans. Many of the specimens of the Bengal school are preserved in the museums at Calcutta, Dacca, Rajshahi and the Vangiya Sahitya Parisad and a large number of them are scattered about in the Parganna Vikrampur, in the districts of Dinajpur and Comilla. In this school many interesting images of gods belonging to the Tantric Buddhism are to be met with, and from these it appears clear that the artists were acquainted with a large number of descriptions of the form of gods as given in the Sadhana literature, for instance, among others there are images of Heruka, Vasudhara, Jambhala, Arapacari, Khasarpana, Parnasvari, Simhanada, Manjuvira, Aparajita, Mahapratisara, Nairatma, Sadakṣarī Lokeśvara, Mahāśrī Tārā, Khadiravani Tara and many others. Those who are desirous of knowing more about the extent, variety, workmanship and beauty of the images presented in the Bengal School of Art are referred to the excellent work of Mr N K Bhattacharya, entitled the *Iconography of Buddhist and Brahmanical sculptures in the Dacca Museum*, where incidentally images obtained elsewhere in Eastern Bengal have also been treated.

The images of Buddhist deities found at Ajanta, Ellora, and South India show signs of an immature development of Tantra and may be assigned to a period prior to the Bengal School, though the paintings at Ajanta and other sculptures are of long antiquity. The Javanese art seems to have been profoundly influenced by the

Bengal school of art, and the images of gods and goddesses as found in the Boro Budur temple show that they knew many deities of the Vajrayana Pantheon. As Vajrayāna was mainly a product of Bengal it is probable that the Bengali colonists carried their art and religion to Java by the sea route, probably from Tamralipta which is even now regarded as a sea port.

After the destruction of Buddhism from India the priests of the celebrated monasteries of Bengal and Magadha who could save their heads from the hostile swords of Muhammadanism fled to Nepal which is protected on all sides by the natural ramparts of the Himalayas, and took refuge in that country and thus kept the torch of Buddhism still burning there. The Bengal school of art was carried there, but it was soon modified when it came in contact with the native artists and thus became stereotyped. The general impression of the visitor, who visits the numerous monasteries in Nepal which are a repository of a large number of images of the diverse Buddhist deities, is that the excellences of the Bengal school could not be preserved by the Nepal artists and that decadence in art was already in evidence. The followers of Vajrayāna who went to Nepal in order to make sure of their existence converted a good many Newars of the land to Buddhism and carved out innumerable images of gods and goddesses in stone, metal and wood, so much so, that a student of Iconography is overwhelmed at their wealth and variety. It is curious to note that the origin of almost all the monasteries in Nepal dates from the 13th century, which shows unmistakably that they started almost immediately after the Muhammadan conquest of Bengal.

The cumulative evidence of art, history and literature leads us to believe that the Pantheon of the Northern Buddhists was not widely known before the 7th century A. D., nor was the underlying philosophy, which may warrant the formation of a pantheon, well developed before that time, though the origin of the latter may have been considerably earlier. This may be explained by the fact that the Guhyasamāja which for the first time inculcated the doctrine of the five Dhyanī Buddhas and their families, was composed and transmitted in secret for about three hundred years,<sup>1</sup>

1 Compare Kern's remarks in the *Manual of Indian Buddhism*, p. 133.

<sup>1</sup> Tāranātha informs us that Tantrism existed and was transmitted in

and that is why it did not get wide publicity as can be expected. It is only in the Sādhana of Asaṅga that we meet with a definite reference to the five Dhyaṇi Buddhas and their families, and it is for that reason not improbable to connect Asaṅga with the introduction of the very Guhyasamāja Tantra itself. The subsequent writers only got a glimpse of what filtered through the secret organisations. After the eighth century secrecy was no longer required, as the principles of Vajrayāna then were fully established and widely spread through the teachings and mystic songs of the twenty four Siddhapurūṣas.

The Pantheon of the Northern Buddhists revolves round the theory of the five Dhyaṇi Buddhas. The Buddhists believe that the world is composed of five elements or Skandhas, Rūpa, Vedarā, Saṃjñā, Saṃskāra and Viññāna, and these were deified in the form of five Dhyaṇi Buddhas. In course of time these five Dhyaṇi Buddhas were regarded as the primordial gods, and therefore Vajrayāna took more or less a polytheistic form. The priests were conscious of this defect especially when they found all the six systems of Hindu philosophy setting up a monotheistic form. They tried to cure this defect by the theory of Vajradhara or the Ādi or the Primordial monotheistic god to whom even the Dhyaṇi Buddhas owe their origin. The theory originated in the Nālanda monastery in about the 10th century<sup>1</sup>. Thereafter a large number of images of Vajradhara must have been made in the different schools of art as can be inferred from the numerous Vajradhara images which are to be met with in the Nepal and Tibetan schools. Alexander Cosina de Koros places the introduction of this conception of Adibuddha in Central Asia, in the latter half of the 10th century. It originated in Nālanda according to him in the beginning of the 10th century.

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an occult manner in the period between Asaṅga and Dharmakīrti but that after Dharmakīrti's time the Anuttara Yoga became more and more general and influential. Substantially his statement is certainly right. The Guhyasamāja represents the landmark in the history of Tantra in general and Buddhist Tantra in particular and this work advocates for the first time the sort of mysticism which is known as regular Tāntrism. It is very likely that Tārānātha refers to the existence of Tāntrism in this and similar other works.

1 J. A. S. B. Vol II (1833) p. 57ff. also B. Bhatte  
versus Vajrasattva in J. B. O. R. S. Vol IX, p. 1

and no mention of Adibuddha is made by any writer before that time. Homage is paid to Adibuddha in the shape of a flame of fire which the priests consider is eternal, self born and self existent. It is said in the Svayambhu Purana that Adibuddha first manifested himself in Nepal in the form of a flame of fire, and Mañjuśrī erected a temple over it in order to preserve the flame. This temple is known as the Svayambhu Caitya.<sup>1</sup>

The conception of Vajradhara in human form presupposes Adibuddha and, therefore, is later than the first half of the 10th century. Vajrasattva being a regular development of Vajrapāṇi, the Bodhisattva emanating from Akṣobhya is a little earlier though the conceptions of Vajrasattva and Vajradhara are sometimes inextricably mixed up. In Vajrayāna, Adibuddha is regarded as the highest deity, the originator even of the Dhyaṇi Buddhas. When represented in human form, he begets the name of Vajradhara and is conceived in two forms, single and Yab-yum. When single he is bedecked in jewels and gaudy ornaments, sits in the Vajraparyāṅka attitude carrying the Vajra in the right hand and the Ghaṇṭā in the left, the two hands being crossed against the breast in what is known as the Vajrahumkara Mudra. In Yab-yum form it is the same as above described with the difference that he is in this case locked in embrace by his Śakti whose name according to Getty is Prajñapāramitā. The Śakti is somewhat smaller in size, is richly dressed and bedecked in ornaments, carrying the Kartari in the right hand and the Kapala in the left.

But Vajradhara was not universally accepted as the Adibuddha. When the theory of Adibuddha was fully established the Buddhists ranged themselves into so many sects, as it were, holding different views regarding specific forms which Adibuddha should take. Some considered one among the five Dhyaṇi Buddhas as Adibuddha, some acknowledged Vajrasattva as the Adibuddha, and according to some the Bodhisattvas, Samantabhadra and Vajrapāṇi were regarded as Adibuddhas. Thus the cult of Adibuddha was distributed amongst the different theories, which gave rise to as many different sects amongst the Tāntric Buddhists.

1 It is somewhat curious to note that Mañjuśrī should be connected with the Adibuddha because the former was well known in the 3rd century while the name of Adibud was not heard before the 10th century.

Vajradhara or Ādibuddha is supposed to be the originator of the five Dhyāni Buddhas and it is therefore necessary to give an account of these Buddhas as they are the most important amongst the deities of the Buddhist pantheon. The Dhyāni Buddhas are a peculiar kind of Buddhas, who are not required to pass through the stage of Bodhisattva. They had never been anything more or less than a Buddha, they are always engaged in peaceful meditation and they voluntarily restrain themselves from the act of creation. To create is the duty of their emanations or rather of the divine Bodhisattvas. The Dhyāni Buddhas are five in number, to which a sixth Vajrasattva is sometimes added. The theory of the five Dhyāni Buddhas was promulgated in about the 3rd century A.D. for the first time in the *Guhyasamāja*, and was later on developed in the Tantric Buddhism. It may be possible that the five Mudrās, which Buddha Śakyasimha made sacred by using on memorable occasions and which were constantly realized in the Buddhist figures of the different schools of art gave rise to the five Dhyāni Buddhas. The Tantric authorities however maintain that the five Dhyāni Buddhas took their origin from the theory of the eternity of the five Skandhas or elements which were held by Buddha to be the constituents of a being fused together by the act-force. Vajrasattva the sixth Dhyāni Buddha who was generally regarded as the priest of the five Dhyāni Buddhas and was usually represented with the priestly symbols Vajra and Ghaṇṭā, is an embodiment of the five Skandhas collectively, and undoubtedly a later incorporation into the pantheon. The five Dhyāni Buddhas are Vairocana, Aksobhya, Ratnasambhava, Amitabha and Amoghasiddhi.<sup>1</sup> When represented they appear all alike but they vary according to the particular colour of their body and the different mystic poses exhibited in their hands, their vehicles and their recognition symbols. Every Dhyāni Buddha is represented in a sitting posture on a full blown double lotus, the attitude being known as the meditative pose in which he is required to sit cross legged, the right foot crossing over and in front of the left with the soles of both feet turned upwards. The hand which

1 For the names and descriptions of the Dhyāni Buddhas see Advaya vajrasaṃgraha pp 40ff., Sādhanaṃālā Vol II pp 568-9. Two Vajra yāna Works p 79. see also the Chapter on the Buddhist Buddha śaktis and Bodhisattvas in the *Indian Buddhist Iconography* by B Bhattacharyya, pp 2ff.

rests on the lap, is sometimes empty but in most cases carries a bowl ; the head is bare and hair curly which radiates effulgence like a flame of fire, and the eyes are half closed in token of meditation. The dress consists of an undergarment reaching from the breast to the knees and tied by the scarf. The body is loosely covered by the habit of a monk leaving the right arm bare. The Dhyāni Buddhas are generally represented on the four sides of a Stūpa which is the symbol of the Buddhist universe. Four Buddhas out of five, face the four cardinal points, Vairocana the deity of the inner shrine being generally unrepresented. But when he is represented outside, he is assigned a place between Ratnasambhava and Aksobhya. On the Stūpa, Aksobhya faces the East, Ratnasambhava South, Amitābha West, and Amoghasiddhi North. Vairocana is supposed to reside in the heart or the sanctum of the stupa. Occasionally, Vairocana and Aksobhya change places, and in this state they appear in the Dhyāni Buddha Maṇḍala described in the Guhya-samāja.

Besides the Dhyāni Buddhas there are a large number of deities and their classification has been a baffling problem. Amongst the deities of the Buddhist pantheon some are male and others female, some are single and others Yab-yum, some are benefic and others malefic, some are benign and peaceful while others cruel and malignant, some are sitting, some standing while others dance in the Ardhaparyanka attitude, some are of blue complexion while others have green, yellow, red or white colour, and therefore their classification is not an easy matter.

Professor Foucher in his *Etude sur L'Iconographie Bouddhique de L'Inde* classified the deities as male and female with malefic and benefic as subdivisions. Alice Getty in her *Gods of the Northern Buddhism* has classified the deities as Dhyāni Buddhas, Bodhisattvas, Tutelary deities, Miscellaneous and so forth. But really speaking, the deities are not and should not be classified in this arbitrary manner without looking to the ancient traditions. The best classification that a layman can do is to divide the deities according to colour, and this will have some scientific flavour as the different Dhyāni Buddhas are each assigned a different colour, thus Aksobhya has blue colour, Amitābha red, Ratnasambhava yellow, Vairocana

green. But this has also an inherent defect as sometimes the emanating deity does not always bear the same colour as the Dhyāni Buddha. Moreover, colour is not an important matter in the Tantra as it is well known that the deities change colour according as they are worshipped in the different Tāntric rites. It is said in the *Sādhnamalā* that Yamari takes the white or yellow colour in Śānti, yellow colour in Paustika, red colour in Vasikaraṇa, and blue colour in Ākarsana. It will indeed be very foolish to assign the different forms of the same deity to different classes because of the colour. Moreover, as is well known the emanated deities bear on their crown small images of their parental Dhyāni Buddhas, and there are examples where an emanated deity with different colours bear the image of the same Dhyāni Buddha on the crown in all different forms. Janguli and Ekajaṭā and Kurukullā are examples of this kind. Akṣobhya is blue, and Jāṅguli and Ekajaṭā, the two emanations of his also are generally described as blue, but they have also white forms having the same miniature figure of the Dhyāni Buddha Akṣobhya. Similarly, Kurukullā is an emanation of Amṛtābha who is red and therefore Kurukullā is generally red, but she has a white form which is also said to be an emanation of Amṛtābha. These are some of the anomalies which are sure to arise if an attempt is made to classify the deities naively for reason of their colour. The best classification of the Buddhist deities is undoubtedly according to the Dhyāni Buddhas though this also may have some drawbacks necessitating the treatment of deities sometimes under several heads, particularly when one deity is described as an emanation of two Dhyāni Buddhas. The example of Parnaśavari is an example of this kind as she is described both as an emanation of Akṣobhya and Amoghasiddhi, which requires that the deity should be treated in two separate places under the two Dhyāni Buddhas. But such examples are rare. When an occasion like this arises it is necessary to consider the different forms of the same deity as belonging to the different families, and in that case we may always look forward for some vital difference either in description or in the procedure for worship.

1 Op cit pp 533ff. Śāntike sitavarṇam Yamāntakārūpam Śāntike pausthike vā pīṭavarṇam Yamāntakamūrtim Raktayamārūpam Ātmānam dhyātve vāśam kuru bhō svāhā sambhārkanibham Yamāntakārūpam Ātmānam dhyātve .. śgacchantam cintayet

Thus the importance of the Dhyāni Buddhas is unquestionable in the matter of classifying the Buddhist deities as the originators of the different Dhyāni Buddha families. The Guhyasamāja Tantra, which was very probably composed in the 3rd century A. D. and was connected in some way or other with the celebrated Buddhist scholar Asanga, ushered into existence the conception of the five Dhyāni Buddhas, connected them with a Mantra, a colour, a direction, and a Sakti. The Guhyasamāja opens in a grandiloquent style with the description of a monster assembly of gods, Tathāgatas, Bodhisattvas, the Śāktis, the elements and so forth. The principal members of the Assembly requested the Speaker Bodhicittavajra to define the Tathagatamandala; and in response Bodhicittavajra brought into requisition several forms of meditation, and brought forth the Dhyāni Buddhas one after another and placed them in their proper places. The Śāktis were then associated with each and with the four guardians of gates. The Mandala becomes complete. The description which is grand and magnificent is here reproduced for the first time in order that the readers may appreciate the beauty and grandeur of the Saṃgīti style :—

अथ भगवान् सर्वतथागतकायवाक्चित्तवज्रस्तथागतः सर्वतथागताध्येपणां विदित्वा ज्ञानप्रदीपवज्रं नाम समाधिं समापयेदं द्वेष्कुलपरमसारहृदयं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ वज्रधृक् ॥ अथास्मिन् भाषितमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुषः अक्षोभ्यमहामुद्रासंयोगपरमपदैः कृष्णसितरक्ताकारेण सर्वतथागतकायवाक्चित्तवज्रे निषीदयामास ।

अथ भगवान् सर्वतथागतसमयसंभववज्रं नाम समाधिं समापयेदं मोहकुलपरमसारहृदयं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ जिनाजिक् ॥ अथास्मिन् भाषितमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुषो वैरोचनमहामुद्रासंयोगपरमपदैः सितकृष्णरक्ताकारेण सर्वतथागतकायवाक्चित्तवज्रस्य पुरतो निषीदयामास ।

अथ भगवान् सर्वतथागतरत्नसंभववज्राश्रियं नाम समाधिं समापयेदं चिन्तामाणि-कुलपरमसारहृदयं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ रत्नधृक् ॥ अथास्मिन् भाषितमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुषो रत्नकेतुमहामुद्रासंयोगपरमपदैः पीतसितकृष्णाकारेण सर्वतथागतकायवाक्चित्तवज्रस्य दक्षिणे निषीदयामास ।

अथ भगवान् सर्वतथागतमहारागसंभववज्रं नाम समाधिं समापयेदं वज्ररागकुलपरमसारहृदयं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ आरोलिक् ॥ अथास्मिन् भाषितमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुषो लोहेश्वरमहाविद्याधिपतिमहामुद्रासंयोगपरमपदै रक्तसितकृष्णाकारेण सर्वतथागतकायवाक्चित्तवज्रस्य पृष्ठतो निषीदयामास ।

अथ भगवान् सर्वतथागतमोषसमयसम्भवञ्च नाम समाधिं समापयेद् समय-  
वर्षणकुलपरमसारहृदयं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ प्रज्ञाष्टक ॥ अथा-  
स्मिन् भाषितमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुषोऽमोषवज्रमहा-  
सुद्रासयोगपरमपदै हरितसितकृष्णाकारेण सर्वतथागतकायवाक्चित्तवज्रस्य उत्तरे निषी-  
दयामास ।

अथ भगवान् सर्वतथागतवज्रधरानुरागणसमय नाम समाधिं समापयेमा सर्ववज्र-  
धराग्रमहिषीं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ द्वेपरति ॥ अथास्यां विनि मृत-  
मात्रायां स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष स्त्रीरूपधरो भूत्वा  
[ सर्वतथागतकायवाक्चित्तवज्रे ] निषीदयामास ।

अथ भगवान् सर्वतथागतानुरागणवज्र नाम समाधिं समापयेमां सर्वतथागताग्र-  
महिषीं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ मोहरति ॥ अथास्यां विनि मृत-  
मात्रायां स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष स्त्रीरूपधरो भूत्वा पूर्वकोणे  
निषीदयामास ।

[ अथ भगवान् सर्वतथागतरत्नधरानुरागणवज्र नाम समाधिं समापयेमां सर्वैर्ध्या-  
धराग्रमहिषीं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ ईर्ष्यारति ॥ अथास्यां विनि मृत-  
मात्रायां स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष स्त्रीरूपधरो भूत्वा दक्षिण-  
कोणे निषीदयामास ] ।

अथ भगवान् सर्वतथागतरागधरानुरागणवज्र नाम समाधिं समापयेमां सर्वराग-  
धराग्रमहिषीं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ रागरति ॥ अथास्यां विनि मृत-  
मात्रायां स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष स्त्रीरूपधरो भूत्वा पश्चिम-  
कोणे निषीदयामास ।

अथ भगवान् सर्वतथागतकायवाक्चित्तविसर्वादनवज्र नाम समाधिं समापयेमा  
सर्वतथागतप्रज्ञाधराग्रमहिषीं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ वज्ररति ॥  
अथास्यां विनि मृतमात्रायां स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष स्त्री-  
रूपधरो भूत्वा उत्तरकोणे निषीदयामास ।

अथ भगवान् महावैरोचनवज्रं नाम समाधिं समापयेद् सर्वतथागतमण्डलाधिष्ठान  
नाम महाक्रोधं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ यमान्तकृत् ॥ अथास्मिन्  
विनि मृतमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष सर्वतथागतसत्रा-  
सनाकारेण पूर्वद्वारे निषीदयामास ।

अथ इन् सर्वतथागताभिसंबोधिष्व नाम समाधिं समापयेम सर्वतथागत-  
मण्डलाधिष्ठान नाम महाक्रोधं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ प्रज्ञास्तकृत् ॥  
अथास्मिन् विनि मृतमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुषो वज्र-  
समयसत्रासनाकारेण दक्षिणद्वारे निषीदयामास ।

अथ भगवान् सर्वतथागतधर्मवशंकरं नाम समाधिं समापयेमं सर्वतथागतरागपर-  
मण्डलाधिष्ठानं नाम महाक्रोधं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ पद्मान्तकृत् ॥  
अथास्मिन् विनिःसृतमात्रे स एव, भगवान् सर्वतथागतकायवाक्चित्तविद्यापुरुष सर्व-  
तथागतवागाफारेण पश्चिमद्वारे निषीदयामास ।

अथ भगवान् सर्वतथागतकायवाक्चित्तवज्रं नाम समाधिं समापयेमं सर्वतथागत-  
कायवाक्चित्तमण्डलाधिष्ठानं नाम महाक्रोधं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥  
विघ्नान्तकृत् ॥ अथास्मिन् विनिःसृतमात्रे स एव भगवान् सर्वतथागतकायवाक्चित्त-  
विद्यापुरुष, सर्वतथागतकायवाक्चित्ताकारेण उत्तरद्वारे निषीदयामास ।

SAṄGHARAKṢA, THE CHAPLAIN OF KANIṢKA — BY PRABODH  
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The association of Saṅgharakṣa with Kaniṣka throws some light on the latter's date. A work of Saṅgharakṣa is said to have been translated into Chinese between 148 to 170 A. D. and this tradition, in fact, has been adduced by scholars<sup>1</sup> for determining a lower limit of the reign of Kaniṣka. It is therefore necessary to examine all the available information on Saṅgharakṣa, preserved in the Chinese sources.

The Parthian Buddhist monk, Ngan She-kao, who worked in China between 148-170 A. D. translated the *Mārgabhami-sūtra* (also called the *Malāmārgabhami-sūtra*) of Saṅgharakṣa<sup>2</sup>. This translation which is still found in the Chinese Tripitaka (Nanjio, Catalogue, No. 1326; Tokyo XIX, 6, pp. 81a-86b) bears the following notice at the commencement — "The work was composed by Saṅgharakṣa (*Seug-kia-lo-ch'a*), which means the protector of the community, in the language of the Han (i. e. Chinese), the master of Tripitaka of the country of *Sui-lai-na* (*Surada - Surāstra*) in India". This notice goes back to the time of the translator himself as the mention of Chinese as the "language of the Han" (so called under the Han dynasty which ended in 220 A. D.) shows

A few years later, between 184 and 189 A. D., it was apparently an abstract of the same *sūtra* which was translated by an Indo-Scythian monk named Tche Yao under the title *Siao tao ti king* i. e. *Kṣudrakamārgabhami-sūtra*<sup>3</sup> (Nanjio 1338, Tokyo XIX, 6, 342-35b)

In 284 A. D. a third translation<sup>4</sup> of the same work but of a more amplified version was prepared by the Indo-Scythian monk

1 Eliot — *Hinduism and Buddhism* II, p. 64. H. C. Ray Chaudhuri — *The Political History of Ancient India*, p. 296.

2 P. C. Bagchi — *Le Canon Bouddhique en Chine*, I, pp. 14-15. Prof. S. Lévi (*J. As.* 1928 2, p. 195) has, through an oversight, attributed the work to Saṅghasena.

3 *loc. cit.*, p. 52.

4 *loc. cit.*, p. 83.

Fa-hu (Dharmarakṣa) under the title *Caryāmargabbhāmi-sūtra* (Nanjio 1325; Tokyo XIX, 6, 35b-81a). It contains a preface and a colophon which go back to the time of the translator himself. The preface runs thus :— “ Yu-ki-lo ( sic. Mo-lu-ki ) - p'u-mi king i. e. *Margabbhāmi-sūtra*, in the language of the Tsin ( i. e. Chinese, so called between 265-316 A. D. ), *Siu hing tao ti king* ( *Caryā* ). It was composed by the Indian monk *Chong hu*, i. e. Protector of the community ( = Saṅgharakṣa ). After having taken the *pravrajya* he went to a country<sup>1</sup> which was in war with the Emperor of China. He studied the rules of discipline at an early age and penetrated into the 12 classes of sūtras of the Dharmapiṭaka ” The colophon of the sūtra says that the master of literature, Chu Hieu-cheng, of Ki-pin ( Kashmir ) brought the original text of this sūtra to Tuen huang. At that time the Indo-Scythian ( *Yueh* ) Bodhisattva Śramaṇa Dharmarakṣa was residing there. He knew both Sanskrit and Chinese well and therefore translated the text into Chinese with the collaboration of about 30 men on the 23rd of the 2nd month of the 5th year Tai kuang ( i. e. 284 A. D. ). The translation contained about 27 sections distributed in 6 chapters, in all 60,000 words.

A comparison of the translation of Ngan She-kao with that of Dharmarakṣa shows that they were doubtless based on the same original. The former is an incomplete translation ( or rather a selection ) and contains only 7 sections ( *vargas* ) forming one chapter, whereas the latter contains 29 sections ( the preface + 26 sections + colophon ) forming altogether 7 chapters. In fact a notice preserved in the old Chinese catalogues on the translation of Ngan She-kao clearly says that it was a summary studied in “ the foreign countries ”. The Chinese writers generally distinguished India ( *T'ien chu* ) from “ foreign countries ” ( *wai kuo* ) and it is therefore not too much to suppose that this summary was made in some Iranian dialect from which the Parthian Ngan She-kao was able to prepare his translation easily<sup>2</sup>. The division into chapters seems to be an artificial one whereas that into sections ( *vargas* ) was evidently the original one. The seven sections of Ngan She-

1 The country, as we shall see from other sources, was Gandhara.

2 P. C. Bagochi, *ibid* p. 14.

kao are found amongst the 29 of Dharmarakṣa. The following is the concordance :—

Ngan*	Dharma*
I	I ( Chap. 1 )
II	II     "     "
III	III     "     "
IV	IV     "     "
V	V     "     "
VI	XXII ( Chap. V )
VII	XXIV ( Chap. VI )

The translation of Dharmarakṣa seems to have been a literal one. In his translation the verse portion can be easily distinguished from the commentary which follows it. But as is usual with Ngan She-kao his translation is a sort of prose abstract and the *gāthās* and the commentary are mixed up in it. Some of the sections of his translation are only prose rendering of the *gāthās* but that does not seem to be true particularly about section VII which corresponds to the commentary portion of the section XXIV of Dharmarakṣa. Therefore it is quite legitimate to conclude that Ngan She-kao had both the commentary and the verse portion before him. In fact an independent tradition clearly says (see *infra*) that while in Gandhara Saṅgharakṣa compiled the *Mārgabhami-sūtra* and appended a complete commentary to it. It is still to be found out if Saṅgharakṣa himself was the author of the *gāthā* portion, or simply collected them from different sources, arranged them in order and appended his commentary. There is however no doubt that the *Mārgabhami-sūtra*, which was partly translated between 148-170 A. D. probably summarised between 184-189 A. D., and completely translated in 284 A. D., was an authentic compilation of Saṅgharakṣa.

A second work of Saṅgharakṣa called the *Saṅgharakṣa-saṃcaya-sūtra* (Nanjio 1352; Tokyo XXIV, 7, 94) is also preserved in the Chinese Tripiṭaka. This work was translated by Saṅghabhūti, a Kashmirian monk, in 384 A. D. The ancient Chinese catalogues however say that another translation of the same text was made by Dharmanandī. But as the two monks Dharmanandī and Saṅghabhūti were contemporaries and worked together in the capital of China it is probably through a simple confusion that the same work

has been enumerated under both the names<sup>1</sup>. The Chinese sources agree in saying that the book was compiled by Sangharakṣa 700 years after the *nirvāṇa* of Buddha. The preface and the colophon<sup>2</sup> of this translation contain some interesting information on Sangharakṣa and his activities.

The three ancient editions of the Tripiṭaka prepared under the Song, Yuan and Ming dynasties do not give the name of the writer of the preface but the Korean edition which is a more complete and careful one mentions the name of Tao ngan as its author. Tao ngan was a contemporary of Sanghabhūti, the translator of the text, and collaborated with him on many occasions. The preface runs thus :— “Sangharakṣa was a native of the country of *Siu-lai* (Surāstra). He was born in that country 700 years after Buddha and left the house for studying the law. After travelling in many places he came to the country of *Kien-t'o-yue* ( sic. *Kien-t'o-lo* = Gandhara ) and became the teacher of king *Chen-t'o-Ki-eul* i. e. *Chen t'o* Kaniṣka<sup>3</sup>. It was in this country that he collected the *Siu hing king* ( *Carya-sūtra* ) and the *Ta tao li king* ( *Mahāmārgaśālistra* ). He also added to these sūtras a complete commentary”.

The colophon of the text narrates how and when the Chinese translation was made. “On the 30th day of the 11th month of the 20th year *Kien yuan* ( 385 ) Sanghabhūti a monk of *Ki-pin* ( Kashmir ) brought the original text to Ch'ang ngan. He recited

1 P. C. Bagchi, *ibid* p. 159, no. 4 and p. 161 no. 3.

2 See Tokyo XXIV, 75 ; The preface and the colophon are also preserved in the catalogue of Sen yu ( Tokyo XXXVIII, 1, p. 57a ) which incorporates the catalogue of Tao ngan, ( 376-79 A. D. ). See also Prof. P. Pelliot, B. E. F. E. O. 1903, p. 63 n. and Prof. S. Lévi — *Encore Aśta-ghoṣa*, J. As. 1923, 21 p. 193-199.

3 *Chen t'o* which is evidently a title of Kaniṣka has still remained enigmatic. Some of the editions separate *Chen-t'o* from *Ki-eul* by putting a stop after *t'o*, and they also read *Ki-pin* instead of *Ki-eul* ( see Tokyo XXXVIII, 1, p. 57a ). But these are evidently mistakes. *Eul* was pronounced in the 6th century *nzi*. There is therefore no doubt that *Ki-eul* is a transcription of the name of Kaniska. That he was called *Cen t'o* or *Chen-tan* Kaniska is known from other sources too. See Prof. S. Lévi *Notes sur les Indo-Scythes*, J. As. 1896, pp. 446ff. *Chen tan* was restored by Prof. Lévi as *Cinasthūna* and thus taken to be equivalent of *devaputra* ( *Mélanges Charles de Harlez*, p. 176ff. ). For the objections of Prof. Pelliot, see B. E. F. E. O. 1903, p. 61, n. 4.

the text, Buddhāraksa, the *Vibhāṣā* teacher, translated it into Chinese and Tao ngan polished the language. The translation was completed on the 9th day of the 2nd month of the 21st year *Kien yüan* (386 A.D.)

There is still another work of Saṅgharakṣa preserved in Chinese called *Dhyāna-sūtra*,<sup>1</sup> which was translated by Kumārajīva in 402 A.D. and revised in A.D. 407. A preface to this work, written by a Chinese disciple of Kumārajīva, says that it was not completely a work of Saṅgharakṣa. The whole work is a compilation from different authors and only a portion of it is due to the authorship of Saṅgharakṣa. The preface further says that the first 43 gāthās were composed by Kumāralāta and the last 23 by Aśvaghoṣa. The gāthās in the middle portion are the works of Vasumitra, Saṅgharakṣa, Upagupta (*Ngēn fo-kū?*) and Singhasena. Saṅgharakṣa made a selection of the verses from these authors and compiled the present work. Referring to the translation itself we find that there are actually 43 gāthās at the commencement (Tokyo XIX, 6; p. 7b-8a) and a little more than 20 gāthās at the end (201-20b). These would be therefore works of Kumāralāta and Aśvaghoṣa. In the middle portion we find the following quotations —

- (i) as *Buddhacāna*, 6 gāthās (p. 9b),
- (ii) from *Dharmapada*, 3 gāthās (15b),
- (iii) from *Pārajanasūtra* (*Po-lo-ven king*), 1 gāthā (15b),
- (iv) from *Audyalakṣana* *ariga*, 6 gāthās (9b),
- (v) from "how to acquire the right view",  
7 gāthās (10a),
- (vi) from "how to destroy sorrow" (*śoka-nirodhopāya?*),  
8 gāthās (10b),
- (vii) from "how to destroy hatred" (*dveṣa-nirodhopāya?*),  
8 gāthās (10ab)

1 Nanjio 1350, Tokyo XIX, 8, 7b-20b, P. C. Bagchi, *ibid.* p. 183, nos. 17, 19 and 20 which mention, in fact the same work.

2 The preface was written by Seng jui. It is preserved in the catalogue Seng yü, Tokyo XXXVIII 1 k 6, 51b. See P. C. Bagchi, *ibid.* p. 206 along with note 2. The name Kumārārtha is to be corrected there as Kumāralāta which has been established by Prof. Lüders, *Bruchstücke der Kalpanīmandiṣikā des Kumāralāta* Leipzig, 1926 and Prof. S. Lévi in *La Drṣṭāntapankti et son auteur* J. As. 1927, 1 and specially p. 99, where he has drawn attention to the preface of Seng jui.

All the sources therefore agree in saying that Saṅgharakṣa, the author of three different works now preserved in Chinese translation, was a native of the country of Surāṣṭra. He flourished 700 years after Buddha and Kaniska is also said to have flourished 700 years after the *nirvāṇa* (S. Levi, *Notes sur les Indo-Scythes*, J. As. 1896, p. 463). Saṅgharakṣa subsequently went to Gandhara which was in war with the Emperor of China at that time, was entertained by King Kaniska and became his teacher. The war referred to is most probably the campaign of Pan chao (73-102 A. D.), because we do not hear of any other war between Gandhara and China in that period. Saṅgharakṣa, therefore, came to the court of Kaniska towards the end of the first century A. D. It was at Gandhara that Saṅgharakṣa compiled his three works. He was in close touch with Vasumitra, another luminary of the court of Kaniska.

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1 See the catalogue of Seng yeon Tokyo XX XVIII 1 p. 50b and p. 57b, the prefaces of *śiḍhjamānā sūtra* and *ṭatuvātra śaḍgi's sūtra*

NAGAKUMĀRACARITA, A FORGOTTEN WORK OF JAIN  
MALLISENA — BY PROF K RANGACHARI, M A , B L

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Nagakumaracarita known also as Nāgapancamikathā is a kāvyā written in Sanskrit by a Jain poet Mallisena, and a manuscript copy of it was kindly supplied to me by the Curator of the Mysore Oriental Library. The manuscript is not free from mistakes of which some seem to be scribal. In some places the work is so full of mistakes that it is not at all possible to make out correctly the sense.

Mr Lewis Rice mentioned in his introduction to Nāgavarma's 'Karnāṭaka Bhaṣā-bhūṣana a Nāgakuṃāracarita by Bahu Bālī Kavi in Kannada. I could not secure a copy of it as yet and so I cannot say what relation it bears to the present work.

The present work consists of five sargas and they contain respectively 119, 74, 113, 105 and 87 verses. Excepting five verses, one at the end of each canto, the rest are all in Anuṣṭubh metre.

From the colophon at the end of every one of the cantos it is seen that the work is named as Nāgapancamikathā while in the first verse the author says that it is the history of Nāgakuṃāra. In the first four cantos are described the love-adventures of Nāgakuṃāra and in the fifth canto definitions and details of muḷagunas, anuvratas, guṇavratas, śikṣavratas are given. We are told that Nāgakuṃāra meets a Jain Muni Pihitasrava who after a religious discourse describes to the Prince the Nāgapancamivrata and the merit which those who observe it obtain. Nāgakuṃāra observed the vrata in a previous birth of his and as a consequence he enjoyed celestial pleasures in Saudharma heaven for many kalpas and was reborn as Nāgakuṃāra in this world. Thus the Nāgakuṃāracarita is the Nāgapancamikathā.

The author of this work Mallisena describes himself as 'ubhaya bhāṣakavī cakravartin' the two languages referred to perhaps being Sanskrit and Prakrit. The author of Syadvadamanjari is one Mallisena. In Catalogus Catalogorum under Mallisena we are

referred to Hasti Malliṣena and four dramas are attributed to .  
Whether these authors are one and the same or are different, I can-  
not say at present.

Malliṣena refers to Jayadeva and other poets and their works in  
prose and verse on the same subject. Beyond Bāhu Bali's (Kannada)  
work, no work in Sanskrit on this subject has been mentioned any-  
where. Who this poet Jayadeva was and who the other poets were  
as also what happened to their works are all unknown.

### A ( First Canto )

In Bhāratadeśa there was a country known as Magadha. Rāja-  
grha was its capital and its king was Śrenika whose wife was Celinī.  
The King was told one day of the stay of Vardhamāna Jaina on  
Vipulācala, and going there together with the Queen, he worshipped  
Him. After listening to a discourse on Dharma the King requested  
Gotamamuni to tell him the Śrīpañcamī-kathā, and Gotama comply-  
ing with his request told it in Māgadhabhāṣā. Why the author  
specially mentions the language in which the story is told by  
Gotama is not clear. It perhaps indicates that originally this story  
was written in Māgadhabhāṣā by poets and the author retells the  
story perhaps in an abridged form in Sanskrit.

In Bhāratakṣetra there was a country full of learned men. It  
was a country rich in fertile lands, fruitful gardens and contained  
a large number of grāmas, droṇamukhas, khetas and kharvaṭas,  
nagaras and paṭṭanas. There was a town known as Kanaka in this  
country beautified with wells, big tanks full of lotuses and gardens.  
Its king was Jayamdhara who was learned, religious and virtuous.  
His wife was Viśālocanā. They had a son named Śrīdhara.  
Nayamdhara was the minister.

One day a merchant Vāsava by name visited the king taking  
with him rubies covered with a cloth. Receiving him with due  
courtesy the king asked him where he had been all these days, to  
which the merchant replied that he was sojourning in the Lāṭa  
country. Taking into his hands the cloth-cover the king saw upon  
it the picture of a lady of unparalleled beauty and overcome by it  
the king took Vāsava with him into an inner chamber and asked  
him in secret as to the original of the picture. Vāsavasena then told

the king that Śrīvarma was the king of Girinagara in the Saurāstra country and that his wife was Śrīmatī. They had a son named Harivarma and a daughter Prthividevi by name. Śrīvarma sent his son Harivarma in search of a bridegroom for his daughter and the latter arrived there and was awaiting an audience of the king.

The King received Prince Harivarma and hearing from him that Śrīvarma desired to give his daughter in marriage to him he accepted the offer with pleasure and on an auspicious day he sent a śibika to fetch the bride. He married the princess after her arrival and lived with her in great happiness.

One day a forester of the king informed him of the advent of the spring season and the bloom of the forests. The king went immediately into the forests for sport asking his queens to follow him. The elder queen followed him on an elephant and the younger in her śibika with conches blowing and kahrās sounding. On hearing these sounds the elder queen enquired of her attendants as to what they were due to and was told that Prthividevi was coming towards them. Moved by curiosity and desiring to see the reputed youth and beauty of the younger queen, Viśalalocanā stopped her elephant. Prthividevi learnt from her servants that the lady seated on the elephant was the elder queen and to avoid saluting her she stopped her śibikā. The elder queen was offended at this conduct of Prthividevi and gave expression to her anger against her. Observing that

सपत्नी जनयत्येष रोषं चित्रगतायि सा ।

सपत्नी जनयेत्किं न पश्यन्ती स्वेन चक्षुषा ॥

she departed from there and visited the Jain shrine on Sahasrakūṭa. A Jain Muni Śrīvīhita gave her a discourse on dharma and at the end of it informed her that a son would be born to her in due time.

### B ( Second Canto )

The king questioned the second queen as to the cause of her absence from sport and she told of all that happened in the Jinalaya on Sahasrakūṭa.

Sometime afterwards one night Prthividevi saw in a dream a bull and the rising sun. She informed her husband of it and they con-

sulted a Jain Muni as to what the dream prognosticated. The Muni told them that the bull indicated that Pṛthividevi would give birth to a son and that the rising sun foretold that their son would become a great sage. The king asked the Muni to let him have some sign by which he could recognise the future greatness of his son after he was born and the Muni told him the following

( 1 ) In Nandanavana, the Siddhakūṣa Jinalaya where gods always perform pūjā remains closed as nobody could open the door. But it would open when touched by the Prince.

( 2 ) The Prince would fall into a well full of snakes situated in the Nandanavana and the snakes instead of harming him would bear him on their heads.

( 3 ) He would capture the furious elephant Nilagiri.

( 4 ) He would subjugate without much trouble the horse Duṣṭāsva.

Sometime after Pṛthividevi gave birth to a son on a very auspicious day and festivities were held to celebrate the event. The boy was named Prītāpamdhara.

One day the nurse took the royal babe to the Jinalaya in Nandanavana and by the touch of his feet the door of the temple flew open. The nurse went into the shrine and the baby creeping on all fours approached the Nagakūṇḍa ( snake well ) which was near there and fell into it. The snakes that were in the well raised him up and worshipping him supported him on their heads. The nurse finding the boy fallen into the well ran up to Pṛthividevi and informed her of the sad accident. The queen rushed to the spot and threw herself into the well. The king on hearing of all this went to the spot and got out the boy and the queen. As the baby was supported on the heads of the snakes he was given the name Nāgakumāra.

When Nāgakumāra was five years old he was handed over to the Jain teacher to be educated. The boy learnt the art of writing, arithmetic, medicine, astrology and painting.

One day a Garikā Paṇasugandhinī by name approached the king and said " O king, I have two daughters. One by the name

Kumārī and the other by the name of Manoharī. These are proud of their youth and beauty but are expert in the art of playing on Vinā. My daughters say that they would marry only him who defeats them in vināvādya or otherwise that they would become ascetics. I pray that you might be pleased to ask Nāgakumāra to test their skill" The King asked the Prince to examine them, which he did. After the examination Pañcasugandhinī gave her two daughters to Nāgakumāra and departed.

At this juncture the king was informed that a furious elephant was running about killing men. The king sent Śrīdhara to capture the elephant but he could not do it. Then ordered by the king Nāgakumāra captured the elephant and mounting upon it went to the king and offered it to him. The king asked the Kumāra to take it as he captured it. On his way home from there he saw servants feeding Duṣṭāśva and the Prince learnt from them that the vicious horse kicked and bit all those that approached him, and so it was that it was being fed with the help of a machine. Hearing these words he got upon the horse and walking it here and there, he went to the king and offered it to him.

About this time, the elder queen told her son Śrīdhara that he was unknown in the town or country but that Nāgakumāra was widely known. She advised him to protect himself properly, and in accordance with her advice Śrīdhara engaged five hundred warriors to act as his body-guard.

One day Nāgakumāra went to bathe in the well situated in the compound of his palace with his two female companions. Prthividevī also went to the well with unguents, clothes and ornaments. The elder queen saw her going and went and told the king that his lady-love was going astray. Surprised at this news he went out to see for himself what was happening when he saw Nāgakumāra saluting the feet of his mother. The king reprimanded the elder queen for her false accusation and going to Prthividevī asked her as to where she had been. On her replying that she was with her son who was enjoying a bath in the well, the king ordered her not to permit her son to leave the palace and go out. Nāgakumāra on his return found his mother in tears. She told him the cause of her distress and informed him that all this trouble was due to the machina-

tions of the elder queen who was bent on securing the throne to her son Śrīdhara after the demise of their father. Nāgakumāra then went round the town with conches blowing and lāhalas sounding. On hearing this sound the king grew very angry with Prthivīdevī thinking that she instigated her son to set at nought his orders. He took away all her gold and silver and deposited it in the treasury. Nāgakumāra on hearing of the punishment which the king meted out to his mother went to the gambling hall and won from the rājas assembled there much gold. When these rājas waited upon the king, the king asked them why they were without ornaments. They replied that the Prince Nāgakumāra won from them in gambling eight thousand suvarnas and that was why they were without ornaments. Surprised at this news the king sent for Nāgakumāra and began to play with him with dice. The kumāra won from the king the contents of his treasury as well as jewels on his body. The king desired to continue the game with the kingdom as a stake but the prince stopped the play and went away taking with him his own gold and silver and leaving the rest.

### C (Third Canto)

To the north of Madhurāpura there was a country known by the name of Śurasena ruled by the king Jayavarman whose wife was Jayamati. They had two sons Vyāla and Mahāvyaḷa. One day the king went with his sons to pay his respects to Yamadhurāhvaya a Jaina Muni. After listening to the discourse on dharma the king enquired of the Muni whether his sons would remain as chieftains of their own country or become servants of others. The Sage replied that Vyāla would become the servant of the person on seeing whom the eye on his (Vyāla's) forehead disappeared and that Mahāvyaḷa would become the servant of the husband of the lady who would discard Mahāvyaḷa even though he was beautiful like Kama. Jayavarman establishing Vyāla on the throne retired from the world to do penance. Entrusting the kingdom of Duṣṭavakya his minister, Vyāla departed with his brother Mahāvyaḷa from the town in search of his master and reached Pataliputra. The king of the place was Śrīvarman whose wife was Śrīmati and they had a daughter whose name was Gaṇikāsundarī. The two princes were seated in the forum and a companion of the princess going that way saw the princes, went to the princess and told her that she

saw in the market place two youths of whom one was like Siva and the other like Kuma. Then Ganikasundari saw them through the window and fell in love with Mahavyala. Śrivarman came to know of his daughter's love for Mahavyala and married her to him. Lalitasundari the daughter of the foster mother of the princess was married to Vyala.

Jitasatru, the king of Vijayapura besieged the town of Pataliputra demanding Ganikasundari in marriage. Vyala and Mahavyala to do a good turn to the king evolved a plan in accordance with which Mahavyala went to King Jitasatru and demanded from him the immediate raising of the siege and his departure from the place. The king grew angry at this and Mahavyala bound him with a pattika and took him to Vyala who took him to Śrivarman who threw him into a prison.

Vyala took leave of Mahavyala and went to Kanakapattana on the outskirts of which he met Nagakumara, when the eye on his forehead disappeared. He made obeisance to the Prince and sought service under him. The Prince took him into his service and they returned to the palace when Nagakumara went into it leaving Vyala at the gate. At that juncture the five hundred warriors of Śridhara arrived there with drawn swords with intent to kill Nagakumara. Vyala killed all of them. Nagakumara on hearing the commotion came out and Śridhara on learning that his body guard was all killed made preparations to fight immediately with his step-brother. Nagakumara mounted upon Nilagiri and was ready for the fray. The king, desiring to stop them from fighting sent Nayandhara to the spot. The minister went to the spot where they were assembled to fight with each other and stopped them from fighting. Returning to the king he advised him to banish one of them from the land, as otherwise there would be no peace in the town. The king desired to banish Śridhara from the place but Nayandhara advised the king to banish Nagakumara alleging that Nagakumara would prosper even in a strange land on account of his good and great qualities while Śridhara would perish. Asked by the king to do the proper thing, Nayandhara told Nagakumara as from the king, to leave the country at once. The Prince took leave of Pṛthividevi and with his two female companions left

the town mounted on his elephant Nilagiri. There was a *haratal* in the town when the Prince was banished from it.

Nagakumāra departing from his parental home went to Madhurāpurī, and warmly welcomed by Devadattā he took up his residence in her house. When he was leaving the house to go to the market place the lady warned him not to wander aimlessly in the town and gave him the following news of the town. "Jyavarman is the king of Kanyakubja and his wife is Gunavati. As the king was about to give in marriage his daughter Susila to Harivarman king of Simhapur, Duṣṭavakya abducted her and kept her confined. The Princess consequently is lamenting loudly every day in the house of a vandi near the market place. The adventurous Prince immediately went to the market place and hearing the loud lamentations of the Princess killed the guards stationed there by the abductor. On hearing of this occurrence Duṣṭavakya went to the place to punish the Prince for his daring interference. While the fight was going on, Vyāla who was returning with Nilagiri after giving him water, was attracted by the noise and went to the spot. Duṣṭavakya saw his master and stopped fighting begging him to pardon him. Vyāla took him to Jyāmdharī and told him his story. The Prince released the Princess from her imprisonment and sent her to Harivarman.

Nagakumāra saw one day a number of youths going outside the town carrying lyres. On enquiring from them as to the place from which they came and whither they were bound Kirtivarman the son of Śakī the king of Supratistha and his queen Vinayavati told him that he was returning from the town to Kāśmīr in the country of the same name after sustaining a defeat in Vināvadya at the hands of Iribhuvanarati the daughter of Nanda king of Kāśmīr, and his wife Dharinī. Nagakumāra sometime afterwards went to Kāśmīr and defeating Iribhuvanarati by his superior skill in Vināvadya married her. While stopping in that town he heard that in a forest known by the name of Rāmaka some man from Bhūmitilaka was crying every day. He repaired to the forest and in the Jimlaka there he performed japa. When it was finished he heard somebody lamenting loud. On asking him as to who he was and the cause for his lamentation, he was informed that he was a for-

ester known as Ramyaka and that as a demon carried away his wife to Kālaguha he was crying there loud every day in the hope that somebody hearing it would render him help. As the huntsman on account of his feat would not go even near the guha, the Prince went into it all alone and demanded from the Rākṣasa the delivery of the wife of Ramyaka. The Rākṣasa overcome with fear gave the Prince a sword known as Candrahāsa, a cōt and a magic box and gave back to Ramyaka his wife.

Ramyaka then pointed out from a distance Kāñcanaguha to the Prince. The Kumāra went into the guha when a beautiful woman washed his feet with water from a golden vessel and offered him four thousand damsels who were within the guha. Asked as to what it was all about the lady told him that the four thousand damsels were vidyās acquired by Jitaśatru the son of Vidyutprabha and his wife Vimalaprabhā of Alakāpura situated in the southern range of Rūpyādri. Jitaśatru, after acquiring these vidyās and without deriving any benefit from them, took to penance under the influence of a Jain sage Munisuvrata. The vidyās were dissatisfied with Jitaśatru's renunciation and asked him as to what they were to do. He told them that during the time of Nemi Tīrthaṅkara a Prince named Nāgakumāra would go to the Suvarnaguha whom they could serve. The Prince asked them to stay there and going out met Ramyaka who told him of a treasure-trove guarded by a Vetāla. The Prince went to the spot as directed and catching hold of the feet of the Vetāla he threw him down, when he saw a nidhi and a śāsanam. The Prince read the śāsanam which gave the treasure to him who would overthrow the Vetāla. Keeping a proper guard over it, he left the Ramyaka forest accompanied by his lady-companions and Vyāla and reached Girikūṭapura. On the way he saw a banyan tree and sat under it when shoots suddenly sprung on the tree. Then as he was there swinging from the shoots a guard of the forest approached him and spoke to him thus : " Lord, there is in this country a big town known by the name of Girikūṭa. The ruler of the place is known by the name of Vanarāja and his wife is Vanamālā. Their daughter is Lakṣmīmātī. Vanarāja met a Muni one day and asked him about the person who would be the husband of Lakṣmīmātī. The sage replied that the person on whose going near, shoots would spring on the banyan

tree, would become the husband of his daughter. Ever since I have been kept here". So saying Dvijahasta the guard went to the king and reported to him the occurrence of the happy event. Vanarāja took the Prince into the town and gave his daughter in marriage to him.

Nāgakumāra met one day two Munis Jaya and Vijaya and asked them the reason of founding Girikūta. Jaya then told him that the paternal grand-father of Somaprabha king of Puṇḍravardhana drove away the grand-father of Vanarāja from the place and so the latter founded the city. He returned home with the Munis and inscribed this information on a stone-pillar. He despatched Vyāla to Somaprabha demanding his relinquishment of Puṇḍravardhanapura on behalf of his father-in-law. Somaprabha insulted Vyāla and spoke disrespectfully of Nāgakumāra. Vyāla made Somaprabha a prisoner and sent the information to the Prince, who on receipt of the news departed to Puṇḍravardhanapura with his wife and father-in-law.

#### D ( Fourth Canto )

Jayavarman was the king of Supraṭiṣṭhitapattana and his wife was Jayamati. They had two sons Acchedya and Abhedya. One day Pihitaśrayamuni visited the town and the king asked him whether his sons would remain lords in their own land or seek service under others. The sage replied that the person who expels Somaprabha from Puṇḍravardhanapura would become the master of his sons. The king retired from the world handing over the reigns of government to his eldest son. One day Somaprabha who became an ascetic on his expulsion from his kingdom, visited the town Supraṭiṣṭhita and the king asked him why he took up dīkṣā. The king was then informed that it was due to his expulsion from Puṇḍravardhana. The king and his brother felt glad at hearing this news and repaired at once to Puṇḍravardhana and entered into the service of Nāgakumāra. Taking leave of the Prince one day they started for their town and on the way entered the forest known as Jalāntika. There they began to eat the fruit of poisonous trees. Five hundred warriors known by the name of Sahasrabhaṭas approached them and doing them obeisance requested them to take them into their service. Asked for the cause of this their strange request they

replied that a Śādhu once told them that they would become the servants of those who would eat the fruit of poisonous trees in the forest of Jalantika. The brothers then entered the town and were welcomed by Simharatha lord of the place. While he was seated with them a messenger arrived there with a letter to Simharatha. The king read the missile and told them that it was from Harivarman lord of Girinagara in the Saurashtra country. Mrgalocanā was the wife of Harivarman and they had a daughter named Gunavatī. Candapradhyotana, lord of Sindhudesa besieged Girinagara demanding from Harivarman the hand of his daughter in marriage. Harivarman refused to do according to the demand as he had made up his mind to marry his daughter to Nagakumara. Simharatha desired to go to Girinagara to help his friend and requested his friends to remain in his town till his return. But they accompanied Simharatha to Girinagara where they fought with Candapradhyotana and defeating him released Harivarman under instructions of Nagakumara from imprisonment. The marriage of Gunavatī with Nagakumara was then celebrated.

Jāyamdhari went on a pilgrimage to Nemi-jinālaya. It was near the Vatsadesa whose capital was Kausambi. Śubhacandra was its king whose wife was Sukhavatī. They had seven daughters Svayamprabhā, Suprabhā, Kamaprabhā, Svarnamalā, Ananda, Padmaśrī and Nagadattā. A Khaga known by the name of Meghivāhana expelled Sukantha from Ratnasambhavadattana situated on the southern range of Rupyadri. The latter built a town named Alaṅghyapura near Kausambi and begged Śubhacandra to give his daughters in marriage to him. Sukantha killed Śubhacandra as he refused to comply with his request. The seven sisters then declared that they would marry him who would destroy Sukantha, the Khaga and not any other. Nagadattā escaped and the remaining six sisters were then thrown into a prison by the Khaga. Nāgadattā escaped to Nagapura in Kurujāṅgana. Abhicandra was the lord of the land and Śubhacandra was his brother. At the instance of Nagadattā a letter was sent to Nagakumara informing him of the distressing circumstances in which the seven sisters were situated. On reading this letter Nagakumara started for Kausambi and met on the way his uncle Harivarman. He met Abhicandra at Kausambi and sent a letter to Sukantha demanding from him the release of the daughters.

of Śubhacandra. Sukanṭha treated his demand with contempt as a consequence of which a combat took place between Nāgakumāra and Sukanṭha, in which the Prince killed the Khaga with his sword Candrahāsa. Expelling Meghāvāhana from Ratnasambhavadattana he installed Vajrakanṭha the son of Sukanṭha on his ancestral throne and lived in happiness with the daughters of Śubhacandra in Hastinākhyapura.

Meghavāhana was ruling at that time the Pāṇḍya country and Madhura was its capital. Meghavāhana's wife was Jayalakṣmī and they had a daughter named Śrīmatī. She declared that she would marry that person alone who would defeat her in 'dancing by playing on the drum'. The daughter of her nurse was Kāmalatā who was averse to marriage. Mahāvyaḷa who was informed of these strange girls went to Madhura and found Kāmanka, Meghavāhana's sister's son carrying away Kāmalatā. She fell in love with Mahāvyaḷa at the very sight of him and appealed to him to save her from Kāmanka. They fought with each other and Mahāvyaḷa killed his adversary.

Jayasena was the king of Ujjayinī in Avantideśa and Jayaśrī was his wife. They had a daughter of rare beauty named Menakī. Hearing that the lady did not desire a husband, Mahāvyaḷa went to the place to see the strange maiden. She saw him in the market place. But discarded by her, Mahāvyaḷa repaired to Hastinākhyapura. Remembering the prophesy about his service after salutation he told his brother the cause of his arrival there. Preparing a portrait of Nāgakumāra he returned to Ujjayinī where he showed the portrait to Menakī. Knowing that she was very much attracted by the picture he returned to Hastinākhyapura and informed Nāgakumāra through Vyāla of Menakī and her love for the Prince. The Kumāra went to Ujjayinī and married Menakī. While he was sojourning there he heard of Śrīmatī's challenge and reaching Madhura he defeated her by his skill in playing on the drum and married her.

While he was residing in Madhura he met a merchant from the North and asked him about the strange things he saw in his travels. The merchant told him that he saw in an island named Bhūmitilaka a golden Jaina temple where every noon five hundred maidens loudly cry, but that he was unaware of the cause of their

distress With the help of the vidyas and accompanied by Vyāla and others he reached the place and performed pūjā in the shrine Just at the close of it he heard distressing cries He learnt from the maidens who were crying that the son of their maternal uncle Vāyuvega asked their father to give them in marriage to him but being refused he killed him At their request, he postponed his marriage with them for six months and promised to give them their freedom if within that period they could find a champion who could fight for them and defeat him These maidens as well as their brothers Rakṣa and Maharakṣa were thrown into a prison Nāgakumāra killed the guards and fought with Vāyuvega With the help of his vidyās he overcame the witchcraft of Vāyuvega and killed him Giving back the kingdom to the two princes he married the five hundred maidens Five hundred Daityas known as Sahasrabhūjas entered into his service informing him that a Muni once told them that the person who would marry the five hundred maidens would become their master From there he went to Dantapura in Kāliṅgadesa passing through Kāncipura where the Pallava king treated him with great respect The lord of Kāliṅga country was Candragupta and his wife was Candramatī Their daughter was named Madanamanjūsa who was given in marriage to Nāgakumāra From there he went to Trilokatilakāpura in Koṅgālaya The lord of the place was Vijayamdhara whose wife was Vijayā Their daughter was Lakṣmimatī and at the first sight they fell in love with each other Their marriage was celebrated in great pomp While he was staying there Śrīpītāsraṇa a Jain Munipati visited the place whom Jāyamdhari worshipped

### E ( Fifth Canto )

Śrīpītāsraṇa gives a religious discourse to Nāgakumāra explaining to him in detail *mulagunās*, *anuvratas*, *gunavrata*, the *sikṣavrata* Jāyamdhari after listening to this discourse enquired of the sage why it was that he loved Lakṣmimatī at first sight The Munipati gave the following story

Towards the North of Meru there was a country known as Airāvata There was a town in it known as Vitasakapura the lord of which was Mahendravikrama In that town lived a Vanik known by the name of Dhanadatta whose wife was Dhanasrī They had

a son Nāgadatta by name. In the same town there lived a Vanik Vasudatta whose wife was a lady named Vasumatī. They had a daughter Nāgavatī. Nāgadatta married Nāgavatī. A Jain Muni, named Munigupta visited the place and Nāgadatta after listening to his discourse on dharma took to the observance of upavāsavrata on pañcamī day on account of which he suffered much in the night. The parents of Nāgadatta observing his suffering through pieces of glass placed in the holes made in the walls, asked him to break his fast as it already dawned. The son replied that he knew the duration of night and asked them not to trouble him. So saying he concentrated his mind on Jina and died. He was born in Saudharma heaven. Nāgavatī took to tapas and dying was born in Saudharma heaven and became united with her husband. After their allotted time in that heaven, they were reborn on this earth, he as Pratāpamdhara son of Jayamdhara and she as Lakṣmimatī the daughter of Vijayamdhara, and that was the reason why they were so powerfully attracted to each other even at the first sight ”.

Jayamdhara sent Nayamdhara to Nāgakumāra to return to Kanakapaṭṭana. The Prince accompanied by Vyāla, Mahāvyāla, Acchedya, Abhedya and his many wives arrived at Kanakapaṭṭana. Viśāla locanā and her son Śrīdhara, on hearing of the Prince's arrival at the place, took to tapas. Jayamdhara saw one day, while looking into the looking-glass, gray hairs on his head. He immediately entrusted the kingdom to Nāgakumāra and became an ascetic. Pṛthivīdevī also did the same. Nāgakumāra gave to Vyāla half the kingdom, to Mahāvyāla Gauḍa-Vaidarbha-maṇḍala, to Acchedya and Abhedya Kośala, to the Sahasrabhujas Pūrvadeśa and to the wives villages sufficient for their maintenance. Lakṣmimatī, Dharanī-sundarī, Tribhuvanavatī and Guṇavatī were the four wives who were anointed.

Lakṣmimatī gave birth to a son who was named Devakumāra and was living in great happiness. One day while standing on the seventh story of his palace he saw a white cloud as big as Sahasrakūṭa and fetching a tablet he began to draw in it a representation of the same. But as he turned his eyes in the direction of the cloud after having drawn a line, he did not find the cloud. This moved him profoundly and immediately establishing Devakumāra on the throne he took to tapas.

## F

The *nāga-pañcamīvrata* is common to both Brahmanas and Jains. For the Jains the *vrata* is to commence on the *pañcamī* day of the bright fortnight during the months of Kārttika, Āṣāḍha and Phālguna. On the day previous, one who performs the *vrata* is to bathe and eat and then the *proṣada* is to be undertaken by him. On the day of fasting he should give up bathing, unguents, ornaments, acts of every day life, sleeping on the cot etc. On the *pāranā* day he should feed a deserving man and then eat himself. This *vrata* is to be performed for five years and five months or for five months only. On the completion of the *vrata* he should establish five idols and placing them with *ghaṇṭā*, *dīpa* and *dhvaja* in a *Jinālaya*, should perform *mahābhiṣeka*. Then he should give books to five good men and distribute gold, clothes and food amongst all. The performance of this *vrata* according to Brahmanas is different and it comes off on the *pañcamī* day of the bright fortnight of the months of Śrāvana or Bhādrapada. This *vrata* is to be performed for twelve years and no fasting is prescribed on that day.

## G

It is not possible to establish the historicity of Nāgakumāra even though his connection with countries like Pāṇḍya with its capital at Madhura, Pallava land with its capital at Kāñcī, Kālīṅga with its capital Dantipura, are mentioned.

The innumerable alliances which Nāgakumāra made with royal families spread all over the land of India show that Nāgas were spread all over India at one time. One noticeable feature to be observed in this work is that Nāgakumāra had for his parents an ordinary man and woman and not mythical serpent-man or serpent-woman. The traditional enmity between Khagas and Nāgas is not forgotten in this work, as most of those whom Nāgakumāra killed were Khagas.

## **IV : Indian Philosophy**

ADVAITASYAIVA ŚRUTISAMMATATVAM — BY VEDĀNTA-  
VĀGĪŚA ŚHRIDHARASHASTRI PATHAK, DARŚANAŚĀSTRĪ, DECCAN  
COLLEGE, POONA.

॥ श्रीशिवः शरणम् ॥

अद्वैतस्यैव श्रुतिसंमतत्वम् ।

अयं श्रुतिशिरोभूतानां वेदान्तानामत्रैव तात्पर्यमिति प्रतिपादयन्ति श्रीशंकररामा-  
तृजमध्वबहुभाचार्या यथाक्रमम् — अद्वैतम्, विशिष्टाद्वैतम्, द्वैतम्, शुद्धाद्वैतं च । तत्र  
कृतमच्छ्रुतिसंमतमिति विचारयामः । यद्यपि बहुभिरयं विचारः स्वस्वनिबन्धेषु प्रचारितः  
सविचरणं सिद्धान्तितं च कस्याचिन्मतस्य तत्त्वम्, तथापि मयाप्येतद्विषयकं स्वीयं मतं  
परीक्षार्थं विद्वद्बुद्धिनिष्पन्नमानेतुं प्रयत्यते ।

मम तु बाह्यं मतिर्यद् ‘अद्वैतमतम्’ यदनुयायिनः श्रीशंकरभगवत्पूज्यपादास्तदेव  
श्रुतिसंमतमिति ।

ननु श्रीशंकराचार्या शिवावतारभूता अतस्तत्संमतं भेष इत्येवाङ्गीकर्तव्यमिति  
चेन्न । सर्वेषामेवाचार्याणां तत्तद्देवतावतारत्वेन वर्णनात् । तथा च श्रीशंकराचार्याणां  
शंकरावतारत्वम् । रामानुजाचार्याणां शेषावतारत्वम् । मध्वाचार्याणां धाम्यवतारत्वम् । बह्म-  
माचार्याणां बह्मवतारत्वं च तत्तत्पुराणवाक्येषु वर्णितम् । तथैव ‘मायावादमत्तच्छास्त्रम्’  
इत्यादिष्वचनैरपि नाद्वैतमतस्य हेयता । मतान्तरनिन्दाद्योपपन्नानामप्युपलभ्ये । एष च  
सन्दोषसन्दन्यायेन तान्द्युभयविषयचांसि परस्परविघातकानि न कमन्यर्थं साधयितुमशक्यम् ।  
एतादृशपरस्परविरुद्धवचनानि व्यासेन सर्पद्वेनेन मुनिना पुराणे ग्रथितानीति वक्तुमशक्य-  
त्वात्केनचित्तत्तन्मतविरोधिना प्रकल्पितानि निर्मूलाभ्येधेत्यनुमन्तव्यम् । एवं चैतन्निर्गलित  
पञ्चतुल्यादिवचनपरीक्षेयात्र विषये फलसिद्धये नावतारादिकम् ।

यद्यपि श्रीशंकररामातृजमध्वबहुभाचार्या श्रुत्यनुयायिनः श्रुतिं बहु मन्यन्ते च,  
तथाप्यद्वैतमते प्रायः सर्वासामेव श्रुतीनां स्वरसतया समन्ययो भवति तथा नान्याचार्यमते ।

एतत्तु निर्विघादमनलीकं च यदद्वैतमतेऽपि काश्चन द्वैतप्रतिपादिभ्यः श्रुतयः औपा-  
धिकत्वादिना लक्षणया वा संलापनीया भवन्ति, तथापि तादृशं लाक्षणिकत्वात्परीकरणं  
सर्वेषामेवावश्यकम् । यतः सर्वैरप्याचार्यैः श्रुतयः स्वमतविरुद्धार्थकास्तथैव स्वीयता इति  
दृष्टीदृश्यते तेषां ग्रन्थेषु । यद्यपि बहुभाचार्यमते शुद्धाद्वैते सर्वेऽपि श्रुतिविरोधाः परिहृते  
शक्यन्तेऽप्युमात्रान्यधाकल्पनेन विनापि केवलं ब्रह्मणो विरुद्धधर्माभ्यपत्वं कल्पयित्वा,  
परमीदृशं ब्रह्मणो विरुद्धधर्माभ्यपत्वं न कापि श्रुतिवाक्ये कण्ठरवत उक्तम् । किंतु

तथैव माध्यमतेऽपि दृष्टादालुष्टार्थवमद्वैतश्रुतीना प्रदर्श्यते । मध्वाचार्ये सन्मूला सोम्येमा प्रजा सदायतना सप्रतिष्ठा ( छा ६।८।४ ) इति प्रजाना सदतिरिक्तमूलायतनप्रतिष्ठाभावबोधिनी केवलद्वैतश्रुतिर्भेदपरत्वेन लाप्यते । तथाहि त्रिभ्युतस्वनिर्णये सन्मूला सोम्येमा सर्वा प्रजा सदायतना सप्रतिष्ठा ( छा ६।८।४ ) इत्यत्रापि भेद एव प्रतीयते । स्रष्टृवादाश्रयवाच्च मुक्तानां च प्रति प्रति । स्थापनाच्च विभुर्विष्णुरन्य सत्सारिणो मत इति च ॥ तथा जीवामनो प्रयक्षमैक्य बोधयती श्रुतिरपि दृष्टादन्वार्थपरतया लाप्यते । तथाहि तत्रैव ' अनेन जीवेनामनानुप्रविश्य नामरूपे व्याकरवाणीति, स एष जीवेनामनानुप्रसृतं पेपीयमानो मोदमानस्तिष्ठति ' ( छा ६।३।२ ) इत्यत्रापि जीवशब्देन परमात्माभिहित इत्यादि । सर्वदर्शनसग्रहे पूर्णप्रज्ञदर्शने ' प्रपञ्चो यदि वियेत निवर्तते न सशय । मायामात्रमिदं द्वैतमद्वैत परमार्थतः ॥ इयस्य श्रुतिवचनस्याप्यर्थार्थं प्रदर्शितं । तथाहि प्रपञ्चो यद्युपयेत निवर्तते न सशय । तस्मादनादिरेवाय प्रकृष्ट पञ्चविध प्रपञ्च । अयं प्रपञ्चो नास्तीति न वक्तव्यम् । यतो मायामात्रमिदं द्वैतम् । इदं द्वैतं मायामात्रम्—मायेश्वरप्रज्ञया मितं प्रातमिति । एतदर्थकरणार्थं तै परमश्रुतिप्रमाणत्वेन प्रदर्श्यते । परमिय श्रुतिर्न क्वाप्युपलभ्यते । एव चानुपलब्धश्रुतिप्रमाणोपगृहि तश्विन्त्योऽयमर्थः । एवमप्रसिद्धश्रुत्युदाहरणं बालुभभाष्यप्रकाशटीकाष्ट-उरुपोत्तमोऽपि नानुमन्यते । तथाहि-३।१।२७ सूत्रभाष्यव्याख्याने मध्वाचार्यस्तु तद्भावापत्तिरित्येव भेद्यते । तन्मतं तु न मयानुवर्ततेऽप्रसिद्धश्रुत्युदाहरणेन भिन्नविधवादिति । एतन्मतस्यैव उरुस्तुता बह्व्य श्रुतयो नोपलभ्यन्ते यथा ' सत्यं भिदा सत्यं भिदा ' इति श्रुतिः ॥

एष चैत सर्वेषां मतिपथ्यमाकूढं स्यादध्या रामानुजमध्वाचार्याभ्यां सारल्येन प्रतीयमानो नेह नानास्ति किञ्चन ( च ४।४।१९ ) इत्यादिचदुश्रुत्यनुग्रहीतो द्वैतार्थरूपकण्यो भवति ॥

बहुभाचार्या यद्यपि यथाभूतं सर्वश्रुत्यर्थमङ्गीकुर्वन्ते, अविष्टतपरिणामवाद्मालम्ब्य मायाराहिषेन कामधेनुकल्पवृक्षादियसृष्टिमनुभवते च तथापि तेषां मायाराहिषेन सृष्टिकरणं ' अरमान्मायी मृजते विश्वमेतत् ( श्वे ४।९ ) इत्यादिमायासाहचर्यबोधकप्रत्यक्षश्रुतिवचोक्तिरुद्धम् । एव च मायाप्रकल्पतं द्वैतं जगदादि ब्रह्माद्वैतरूपमियेष मतश्रुतिसमतम् । ननु द्वैतश्रुत्यनुसाराद्वैतश्रुतीनामर्थान्तरस्वीकर्तव्यं तदपि योग्यं स्यादप्याद्याद्वैतमते तद्बोधकश्रुत्यनुरोधेन द्वैतश्रुतीनामौपाधिकार्थस्वीकार इति चेन्न । बहुश्रुतीनामनुग्रहस्य न्याय्यवादः । तथाचाद्वैतश्रुतीनां स्वयसीनामनुरोधात्पुतिगतादृतादिशब्दानां स्पष्ट-उपलम्भात् द्वैतश्रुतीनामौपाधिकार्थकरणं न एतद्विधुरं किन्तु विद्वत्समतमेवेति ज्ञम् ॥

= Wort) unterscheidenden Denken zu schaffen, und erst die Rede ermöglicht es, die Schöpfung vielfach zu individuellen Dingen zu gestalten. In dieser Kosmogonie bedeutet manas mehr 'wünschen' als 'denken' (s. u.), und danach ist in Taitt. Ār. zu verstehen: der Schöpfer überlegte und wünschte die Vielheit der Dinge, schuf die Namen und legte sie den Dingen bei (abhi-vad), sprach sie ihnen zu (abhi), indem er die vielen Dinge erst mit Hilfe der vielen Worte schuf. So ist ja auch später die Vorstellung, dass die Welt nach der Vielheit der Worte geschaffen wird (Max Muller, Six Systems, S. 90f.).

Das Verhältnis von Reden und Namen ist also mehr als ein blosses Aussprechen, im Sinne von Hörbar-machen (abhi-vya) Die Worte des Veda sind ewig, aber wirkungslos, erst ausgesprochen haben sie magische Zauberkraft (brahman) Eine Wahrheit tut nichts, eine ausgesprochene Wahrheit (satyokti) wird Segen oder Fluch. Die Gestalt eines Dinges 'meinen' ist nur etwas Vorläufiges, ehe das Reden seinen Namen ergreift (oder von ihm ergriffen wird). Und wenn es von dem Reden (resp. den anderen Lebensäusserungen) heisst (Brh. Up. II, 4, 14) itara (sc. Reden, resp. den Gesicht usw.) itaram (sein objektives Phänomen: Namen, resp. Gestalt usw.) abhivadati (resp. paśyati usw.), so ist hier der Ausdruck unübersetzbar und nur annähernd umschreibbar als: aussprechen, den Namen beilegen und das Ding durch den Namen erst (begrifflich) erkannt machen. So wird es auch zu verstehen sein, dass mit dem Reden die Verwandten, die Veden usw. und alle Wesen erkannt werden (pra jñā: Brh. Up. IV, 1, 2) und das Reden als 'Einigungsweg aller Veden' (Brh. Up. II, 4, 11) bestimmt wird, denn das Reden lässt man sich erheben (rayati) im Gebiet des Namens nāmni: Chānd. Up. VII, 4, 1; 5, 1), und dazu gehören die Veden. Der Name gehört als objektiv existierendes Phänomen zum Gegenstand wie seine Gestalt, und daher ist es berechtigt, wenn das Verhältnis von Reden zu Namen in Parallele gesetzt wird zum Sehen der Gestalt. Das Reden leistet mehr als ein blosses Aussprechen der Worte des Veda und der Namen der Dinge, oder ein Mitteilen an andere, nämlich auch ein begriffliches Erleben, fast ein Erkennen, für den Sprecher selber.

So ungefähr wäre der Inhalt dieses altertümlich komplexen Begriffes für uns zu umschreiben; verständlicher wird uns der eben-

falls komplexe Begriff des manas, dessen beide Bestandteile sich dank der alten Beschreibung in Brh. Up. I, 5, 3 sondern lassen: mānas ist einesteils: kāma, saṁkalpa, vicikitsā, śraddhā, āśraddhā, dhṛti, adhṛti, hrī, dhī, bhī, d. h. alles 'Erleben' ausser dem sinnlichen (cakṣus, śrotra) und begrifflichen (vac); andererseits ist es der Intellekt, der sowohl ohne sinnliche Wahrnehmung erkennt (vijānāti: wenn einer z. B. von hinten berührt wird) wie auch das Moment der Aufmerksamkeit repräsentiert, wie auch schliesslich erst das Erkennen (resp. Wünschen) auf Grund der Sinnesempfindungen möglich macht. Beiden Bedeutungen lassen sich die in Ait. Up. III, 2 aufgeführten Synonyme für manas zuordnen: (1) jūti, smṛti, saṁkalpa, kratu, kāma, vaśa, dhṛti; (2) sam-, ā-, vi-, pra-jñāna, medhā, dṛṣṭi, mati, manīṣā (dazu asu). Die erste Bedeutung, vor allem 'Begehren' (Brh. Up. IV, 1, 6), ist besonders in den Kosmogonien häufig (s. o.), wenn es z. B. Taitt. Br. II, 2, 9, 1 heisst: das Nicht-seiende tat den Wunsch (manas'kuruta'): "Ich möge sein." Die zweite-Bedeutung wird gesichert durch Stellen wie den Rangstreit der Lebensäusserungen: wenn das manas den Menschen verlässt, ist er wie ein Narr, der ohne Intelligenz sieht usw.

Diese zweite Bedeutung ist wichtig für die weitere Geschichte des Begriffs: Yājñavalkya identifiziert brahman = ātman mit der Intelligenz (vijñāna) und nimmt damit diese Funktion dem manas fort; für ihn ist ātman die reine (d. h. objektlose, Brh. Up. IV, 4, 2; 5, 15; nie ermüdende, ib. IV, 3, 23ff; nicht erkennbare ib. III, 4, 2; 8, 11) Intelligenz (als blossе Potenz), die empirisch in der Vielheit der einzelnen Erlebensakte erscheint; Yājñavalkya erkennt alle Lebensäusserungen (deren er zwölf aufzählt, s. u.) als gleicherweise geistige Funktionen: der ātman ist tejas, die prāṇa sind tejomātrā (Brh. Up. IV, 4, 1. 7), ohne dass sie zu ihm etwa ausdrücklich im Verhältnis von Ursache und Wirkung ständen: das tun sie erst bei Pratardana (Kauṣ. Up. III) der aus prajñā = ātman die Lebensäusserungen = prajñāmātrā hervorgehen lässt. Das Verhältnis des einen Subjekts zur Vielheit seine Organe ist damit zum Problem geworden (vgl. Kauṣ. Up. III, 2 mit NS I, 1, 16, Vaiś. S. III, 2, 3), während früher die Lebensäusserungen selbständige Faktoren gewesen waren. Und ausserdem ist mit Yājñavalkyas ātman-Subjekt-Vorstellung das Problem der Arten des Bewusstseins wichtig geworden: seine Verbindung mit

Objekten im Wachen, sein Schaffen von Objekten im Traum und seine Objektslosigkeit im Tiefschlaf.

Bei Yājñavalkya behält demnach *manas* nur die Funktion des *saṁkalpa* (Brh. Up. II, 4, 11; IV, 5, 12); und *dhyāna* in Kaus. Up. III, 5 (vgl. Chānd. Up. VII, 6) wird demnach als 'begehrendes Denken' (wie in den alten Kosmogonien) zu verstehen sein. Jetzt erlangt (*āpnoti*, s. o.) der *ātman* mit seiner Intelligenz durch das Reden die Namen, jetzt lässt das Reden (ihn) den Namen erkennen, wie das Gesicht die Gestalten usw. (Kaus. Up. III)

Yājñavalkyas andere Leistung für die Psychologie ist die, dass er die Zahl der Lebensäusserungen erhöht er nennt als erster die fünf *buddhindriya* und fünf *karmendriya* (Brh. Up. II, 4, 11; III, 2, 2ff; IV, 3, 23ff; 5, 12; vgl. meine *Nyāyasūtra* Anm. 200) und stellt neben sie *manas* und *hṛdaya*. Sein Tastorgan ist Haut, die die Empfindungen 'fühlt' (*vedayate*, ib. III, 2, 9); *Pratardana* nennt statt dessen den Körper (*śarīra* Kaus. Up. III, 5; vgl. Chānd. Up. VIII, 12; *aśarīram vāva santam na priyāpriye sprśataḥ*; vgl. Ait. Up. I, 1, 4), und zwar als Sinnesorgan für *sukha* und *duhkha*.

Hier ist der Punkt, wo die buddhistische Psychologie von den Upanisaden abzweigt. Buddha leugnet den *ātman*, und seine fünf 'skandha' ähneln daher den fünf 'Lebensäusserungen' aus der alten Zeit, als sie noch selbständige Grössen waren. Die reine Intelligenz behält Buddha als *viññāna-skandha* bei. Diese Intelligenz tritt begleitet von der jeweiligen Sinnesempfindung empirisch als Sehbewusstsein usw. in Erscheinung, ähnlich wie bei Yājñavalkya und *Pratardana*, und sie ist ferner das Erleben von Lust und Leid, d. h. das Organ für die Wahrnehmung der *skandha*: *saṁjñā*, *vedanā*, *samskāra* und *viññāna*: es ist also das Erleben der Funktionen des alten *manas*, und daher wird *manas* im Buddhismus als Synonym von *viññāna* verwendet.

Diese Funktionen des *manas* fasst Buddha mit Hinzufügung anderer unter dem *skandha samskāra* zusammen: *hrī*, *vicikitsā* *śraddhā* und *āśraddhā* sind mit den selben Funktionen des *manas* identisch; *cetanā* ähnelt *kāma*, *kratu* usw.; *smṛti* ist in Ait. Up. (s. o.) aufgeführt; *prajñā* ist etwa mit *dhi*, *chanda* mit *saṁkalpa* zusammenzustellen (Dhammasaṅgani 62; Stcherbatsky, Central Con-

ception, S. 100 ff). Zu saṃskāra rechnet Buddha auch sparśa, d. h. die Sinnesfunktion der alten prāṇa cakṣus und śrotra, resp. der fünf buddhīndriya Yājñavalkyas.

Der skandha vedanā ist die Empfindung von Lust, Unlust und Gleichgültigkeit. Wenn Pratardana Lust und Unlust dem Tastorgan (Körper) zuwies und auch Yājñavalkya das Tastorgan 'empfinden' lies, so lässt Buddha in der Reihe der nidāna vedanā auf sparśa folgen und nennt das Tastorgan 'Körper' (kāya). Für Buddha waren diese Empfindungen, und vor allem die zu den beiden des Pratardana hinzugefügte dritte : Gleichgültigkeit, der Zentralpunkt seiner weltentsagenden Lehre ; Yājñavalkya nennt zwar alles ausser brahman 'arttam' (Brh. Up. III, 4, 2 ; 5, 1 ; 7, 23), aber in seiner und Pratardanas Psychologie spielen diese Begriffe noch keine Rolle.

Der skandha rūpa ist neu ; die fünf skandha sollen eben mehr umfassen als die alten fünf prāṇa, nämlich nāma (= skandha 2-5) und rūpa, alle empirischen (saṃskṛta) Phänomene. Wenn umgekehrt der prāṇa = Odem in der Reihe der skandha fehlt, so ist das vielleicht damit zu erklären, dass er bei Yājñavalkya (Brh. Up. III, 9, 9 ; IV, 4, 7) und Pratardana mit ātman = prajñā (resp. vijñāna) identifiziert, andererseits als Geruchsorgan umgedeutet war. Man beachte, dass der prāṇa auch im Sāṃkhya kein selbständiges Organ ist.

Saṃjñā schliesslich ist das begriffliche Erkennen, der Fortsetzer der vāc ; und noch in der späteren Vorstellung verrät sich der Zusammenhang mit dem 'Wort' : saṃjñā ist nach Stcherbatsky (Central Conception, S. 100) 'faculty of concepts (capable of coalescing with a word)' (vgl. Dasgupta S. 96 und 133 ; Keith, Buddhist Phil. S. 86).

Die andre buddhistische Klassifizierung der empirischen Phänomene als 'sechs āyatana' zeigt in dieser, schon im Terminus erkennbaren denkbar engen Verbindung subjektiver und objektiver Phänomene den historischen Zusammenhang mit Pratardanas korrelativen prajñā- und bhūta-mātrā. Die dritte buddhistische Klassifizierung nach 'dhātu' fügt den zwölf Phänomenen der 'āyatana' noch sechs entsprechende vijñāna-Phänomene hinzu, wie Pratardana neben die prajñā- und bhūta-mātrā die prajñā stellt, die durch die jeweiligen prajñāmātrā erkennt.

An Yājñavalkya knüpft andererseits die Psychologie des Sāṃkhya an mit der Lehre, dass der puruṣa reine Intelligenz (citi śakti) als ewige, nicht empirische, nicht von Objekten affizierte Potenz ist. Dementsprechend ist das ālocanamātra der Sinne (ähnlich dem sparśa Buddhas) bloss, ungeistige Sinnlichkeit wie die prajñamātrā Pratar-danas. Manas gilt im Sāṃkhya wie bei Yājñavalkya als samkalpaka und steht wie bei Yājñavalkya und den Buddhisten neben den fünf buddhindriya. Aber ahaṃkāra und buddhi, die zwischen manas und das eigentliche Subjekt eingeschoben werden, sind eigentümliche Sāṃkhya Begriffe, dem Dualismus entsprungen, der Lehre, dass die Ich Vorstellung nur ein Irrtum (abhimāna) der Materie sei. Anderer-seits spielen die 'Empfindungen' im Sāṃkhya wegen seiner be-sonderen Erlösungslehre (jñāna mārga) keine grosse Rolle.

Die andere psychologische Begriffsreihe der kleśa und bhāva, eine sozusagen theologische Psychologie, ist im Yoga der Brahmanen, Buddhisten und Jainā ausgebildet (vgl. Jacobi, Der ursprüngliche Yoga).

Das Vaiśeṣika hat diesem Bestand psychologischer Begriffe in seiner Aufzählung der Eigenschaften der Seele nichts hinzugefügt ausser dem prayatna, der mit dem kṛiyavāda des Vaiśeṣika zusammen gehört. Es hat aber das Verdienst, das Interesse auf die Erkenntnis-theorie gerichtet zu haben, und hat damit ein neues psycholo-gisches Gebiet in der Betrachtung von Zweifel und Irrtum, Erinne-rung, Wiedererkennen, Assoziation und Selbstbewusstsein<sup>1</sup> erschlos-sen, auf diesem Gebiet entdeckte der Sāṃkhya Yoga den 'samkalpa' im Gegensatz zum Begriffsrealismus des Nyāya Vaiśeṣika, das Denken von Begriffen ohne objektives Korrelat.

Neben dieser Psychologie der Philosophen steht schliesslich noch die der Dramatiker und Poetiker dje rasa-bhāva-Lehre.

1 Ranade Constructive Survey B 273 möchte das Selbstbewusstsein schon als wesentlicher Bestandteil der Yājñavalkya lehre erweisen. Dafür köante man nur Brh Up IV, 3 20 ahaṃ evādaṃ sarvo smi aufüh-ren (was R nicht tut) das ist aber ein mystisches Erlebnis. Ein empirisches Selbstbewusstsein ein rationales Erkennen des Subjekts hat Yājñavalkya ausdrücklich geleugnet (II, 4, 14 IV 5 15, III, 4 2, 8, 11,

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“The Vedic Dharma is like a river which has shallows that a child may play in, and depths which the strongest diver cannot fathom.”

Svasti na Indro Vṛddhaśravāḥ svasti naḥ Pūṣa Viśvavedāḥ, svasti  
nastārksya Ariṣṭanemiḥ svasti no Bṛhaspatirdadhātu.

In times out of mind, the truth — every-thing visible or perceptible is but a manifestation of *Brahma* — was revealed to Indian seers and they with their mind absorbed in that great Being (*Brahma*) sung — “May Indra, who is invoked by many, make us immortal; May Pūṣa, the omniscient, grant us immortality; may Tārksya with unblemished weapons bestow on us immortality; may Bṛhaspati also lead us to immortality. In that good old age people would take a cheerful view of life. Pessimism was quite unknown to them. Everything visible around them was cheerful and conducive to their health and happiness. They would invoke gods to shower blessings on them and to fulfil their desires. They would not like to come in contact with sorrow. Of sorrows death is the bitterest, so they would try their best to shun it. The motto of their life was to live and not to die<sup>1</sup>. In short, to attain permanent and unblemished joy was the key-note of their life<sup>2</sup>. But how to attain it? This question occupied their mind and they applied themselves busily to find out its solution.

The mysterious phenomenal world with its beauty and grandeur attracted their notice and led them think there must be some unknown power to create it and it was their endeavour to unfold it. The truth they arrived at was — “The wind brings sweet rewards to them who offer oblations unto fire, the rivers sweet waters and the herbs sweet viands”. Further they implored — “May night

1 ME na bhūvam, bhūyāsam.

2 Yenāham nāmṛtaḥ syām kimahaṁ tona kuryām.

and morn be nectarine ; may the regions of earth be full of nectar ; may heaven, our protector, be propitious to us ; may Vanaspati be possessed of sweetness ; may the sun be imbued with nectar and may cattle be nectarine to us<sup>1</sup>. This in the R̥gveda is followed by—“ May Mitra, Varuna, Aryamā, Indra, Bṛhaspati and Viṣṇu of great might be propitious to us.” By virtue of their deep meditation they saw that the three strides of Viṣṇu are full of nectar and that the highest stride is the fountain-head of *madhu* (RV. 1. 154. 4-5). This highest region of Viṣṇu the seers saw unopposed with their eyes of Śāstras like eyes ranging over the wide sky<sup>2</sup>. This highest region is known as *Brahmaloka* and is attained to by *karma*. Thus far and no further is the limit of it *Karma*, no doubt, is the means of three human pursuits. Performance of *Dharma* depends on wealth which is earned by *karma*. Objects of desire too cannot be had without *karma*. But the fourth end of human life, the *mokṣa*, cannot be attained to by men or money or by learning<sup>3</sup>. To give up desires is the only path to salvation. By *Jñānāṅga Upāsana* alone one can go beyond this *loka* and realise his own self.

The Vedic Upāsana may chiefly be divided into two sections—*Jñānāṅga Upāsana* and *Karmāṅga Upāsana*. The former may be performed independently or along with actions, such as, sacrifices, worship with offerings etc. The *Udgītha Upāsana* referred to in the *Chandogya Upaniṣad* (1. 1-3) is included in *Karmāṅga Upāsana*. Upaniṣads deal principally with *Jñānāṅga Upāsana*s and they are commonly known as *Vidyas*, such as, *Pañcagni Vidya*, *Saṁtarga Vidya*, *Śandilya Vidya* etc. The subject matter of our present essay is *Madhu Vidya* or the *Upāsana* that makes one *Madhu* or immortal. This *vidya* shows an inter connection between two sorts of *upāsana*s mentioned before and tries to establish the pure Vedāntic doctrine as expounded by Śamkara, which is monism pure and simple. In this one has to proceed from the crude to the subtle form. The underlying principle of the *Vidya* is *the like has tendency for the like*.

1 *Madhu Vātā r̥tāsyate* etc. RV. 1. 90. 6, VS. 13. 27, TS. 4. 2. 9. 3, MS. 2. 7. 16, KS. 39. 33, ŚB. 14. 3. 3. 11, TA. 10. 10. 2, Bṛh. Upa. 6. 3. 11, Mah. Nār. Upa. 9. 8. etc.

2 *Tad-Viṣṇoḥ Paramam padam* etc. RV. 1. 22. 20.

3 *Na prajāyē na dhanēna na bahu śrutena* etc and *Amṛtatvasya hi nāśati vittaena*.

In the R̥gveda ( 1. 90. 6 ) we find the germ of the *vidyā* but the whole matter lies there in a diffused state. Such is the condition of the thing in the *Sāma* and the *Yajurvedas*. In the *Atharvaveda* ( 9. 1. 1 ) we find a hymn addressed to *Madhu-Kalā* ( Honey-whip<sup>1</sup> ) which explains this *Vidyā* in a systematic way. This whip is called the daughter of the *Maruts*, the mother of the *Ādityas*, and life of all creatures. Further it is said that this springs from sky, earth, atmosphere, ocean, fire and wind. It is identified with immortality. It goes on saying "Of it there came to be an all-formed embryo ; this when born and tender its mother fills ; it when born looks abroad on all existences". The same idea is repeated in another way — " Earth is the staff, atmosphere the embryo, sky the whip and lightning the snapper of gold. He who knows the seven honeys of the whip — the *Brahmaṇa*, the king, the milch-cow, the draft ox, rice and barley — becomes rich in honey. The whole world is rich in honey. He conquers who knows thus." That this immortality may be attained to through performance of sacrifices is hinted at here as also in the verse 18. 4. 57 of the *Atharva Veda*. "For the living and for the dead, the brook of *glā*, the honey-streamed, overflows." We find also there in the *Atharvaveda* ( 10. 10. 29 ) that the seed of the cow was quartered ; the waters a quarter, the sacrifice a quarter, the *amṛta* a quarter and the domestic animals a quarter. If this is gone through carefully it will be seen that the hymn tries to explain the relation existing between causes and effects. One unveiling this relation becomes immortal.

An enquiry about this relation gave rise to different philosophical systems. These systems are *Dvaita*, *Dvaitadvaita* or *Advaita* in as much as the cause and effect are different, different and non-different and identical respectively. *Madhavidyā* aims at proving that the cause and effect are but one and the same thing. They are, in no way, different from each other. This cause, the nature whereof is known by *Madhavidyā*, is devoid of *Śajātīya*, *Vijātīya* and *Śtagata bheda*.

The "Honey-Hymn" of the *Atharvaveda*, I believe, is the source of the *Madhu Brahmaṇa* of the *Bṛhadāraṇyaka Upaniṣad* ( II. 5 ),

1 The *Madhumatī Kalā* of the *Ācārinī Kumāras* is mentioned in 1. 22 3 and 1. 157. 1 of the *R̥gveda*.

which explains the relation that exists between the phenomenal world and *Brahma*, the ultimate cause. The first *mantra* of the *Brahma* runs thus —

“This visible earth is the effect of the accumulated result of the actions of all creatures in as much as it owes its existence to this. These creatures again are the effect of this earth as they are affected by it. The soul pervading this earth and the soul within the body of creatures are causes and effects reciprocally, as the earth is produced by individual souls<sup>1</sup> and they are in their turn affected by this world<sup>2</sup>. Thus these four — the earth, the creatures, the soul of the earth and the soul of creatures — are mutually related as causes and effects. This proves that they must have sprung out from common properties. Because it is seen in this world that things which are reciprocally causes and effects come of a common origin and possess common properties. But this common source of all things, the ultimate cause, which is beyond them all, is not affected by any one of these. Likewise it has been stated that waters, creatures, the soul of waters and the soul of creatures have a common stock and they are related as causes and effects and that *Brahma*, the ultimate cause, is not affected by them. It then proceeds to show that fire, wind, sun, quarters, moon, lightning, cloud, sky, *Dharma*, truth and *Jati* all these are effects of creatures and the creatures are the effects of them all. These, their individual souls, the creatures and souls of creatures are reciprocal causes and effects. Thus as before, all of them must have descended from a common source which is not affected by any one of these. Next it goes on to show that the *Puruṣa* known as *Hiraṇyagarbha* is the effect of all creatures and all creatures in their turn are effects of this *Hiraṇyagarbha*. The soul of this *Puruṣa* and the soul of creatures are mutually cause and effect and so on.

We find elsewhere that the presiding deities of fire, wind, sun, quarters, trees, moon, death and water, appeared rendering the body of *Hiraṇyagarbha*, and they entering into human bodies presided over their speech, breath sight, ears, hair, mind, *prāṇa* and generating power in order. *Paramātmā* in the form of *Īshvara* entered

1 *Jāgradādi vimokṣāntah saṁsāro nyakālpitah—Pañcadasi*

2 *Kaṭha I 3 3*

into all created things and gave them their names and shapes<sup>1</sup>. Cosmogony in a slightly modified form is described in the Māṇḍūkya, Taittirīya and other Upanisads.

According to the Vedānta Philosophy *Ātmā* is the only reality and every thing else is *Māyā*<sup>2</sup>. The creation is the evolution of this *Māyā*. The *Māyā* with its *avarana* and *vikṣepa śakti* affects the *Jīvātma*. Resultant of actions is indeed the prop of *Avidyā*, so it may go up or come down. *Jñā* owing its existence to his *Karma-phala* becomes subject to virtue or vice, happiness or misery and heaven or hell. This is what is known by the bondage of *Jñā*. This the *Jñā* cuts asunder when he realises his identity with *Paramātma* or *Brahma*. *Paramātma* lords it over all beings and is the king of them all, as all creatures, all gods ( fire etc.), all worlds, and all desires dedicate themselves to Him. This *Ātmā* is called *Aparva* as it has no cause and it is called *Akārya* as it is not an effect of anything. There is nothing which is excluded from this, so it is called *Anaṣṭara*. There is nothing which is beyond this, so it is called *Abāhya*. This *Ātmā* or *Brahma* is to be worshipped and realised as it is the dearest of all<sup>3</sup>. For its realisation there are three and only three means. These are *Śrāvanam*, *Mananam* and *Nididhyāsanam*<sup>4</sup>. One is to hear from Vedic texts, to confirm it with argumentation not contrary to Vedas and after that to meditate upon it, till its realisation<sup>5</sup>. The sage Atharvā preached this *Vidyā* to Aśvins at first and then it got spread over the whole world.

The third chapter of the *Chāndogya Upaniṣad* is a development of this *Madhu Brāhmaṇa*. Efficacy of sacrifices has been shown in the previous chapter. Now it proceeds to show that the sun is the embodiment of the accumulated result of all sacrifices. Thus he is the resultant of actions of creatures. So with a view to reach a higher step one should worship the sun as *Brahma* when his mind has been purified by the performance of Vedic rites. The first *mantra* of the chapter runs thus :—

1 Altareya II. 4; Muṇḍ. II; Kaṭha II. 5. 8-13; Chānd. III. 14. 1, etc

2 Ait. I. 1-3; Brh. 2. 5. 1, Taittī. 2. 1; etc

3 Brh. 1. 4. 8; 2. 4. 5; 4. 3. 1.

4 Ātmā va are draṣṭavyaḥ śrotavyo mantavyo nididhyāsitavyah.

5 Śrotavyaḥ śrutivākyaebhyaḥ mantavyaścopapattibhiḥ ! Matvā sa satataḥ dhyeyah, etc darśanaśhetavah ||

being impressed produced, as essence, fame etc. This essence flowed out and went towards the sun and it is the extremely black form in the sun. It is a patent fact that *Itihāsas* and *Purāṇas* are employed at sacrifices.

Its upward rays are the honey-cells on the top. The secret instructions — instructions that cannot be disclosed — are the bees and *Brahma* itself is the flower. Those waters are the nectar. *Brahma* being impressed by secret instructions produce as essence, fame etc. This essence flowed out and went to the sun and it is what appears quivering in the centre of the solar disc. Instructions here mean injunctions and various meditations forming parts of actions. The word *Brahma* here does not mean *Paramātmā*, but the syllable "Om".

It would not be out of place to state here that the germ of the process of *Trivṛtkaraya* is found here in these *mantras*. Subsequently it developed in VI. 4. 1-4, which again developed in *Pañctkaraya* in later time.

The forms red and the rest are the essence of the essences : the Vedas are the essences and these are their essence. These indeed are the nectar of the nectars ; the Vedas are the nectars and these are their nectar.

These *mantras* are clearly eulogium to Vedic ceremonials. They speak in unison with the *Mīmāṃsā* philosophy that immortality cannot be attained to without the performance of Vedic sacrifices<sup>1</sup>. But in fact knowledge is the only means to immortality. *Karma* is only subsidiary to knowledge, even without it one may attain salvation. Vedic rituals only help *sattvaguna* to have its free play in the mind and makes one's body fit for the attainment of *Brahma*<sup>2</sup>. Besides, *jñāna* and *karma* cannot live together. So it is said in the *Sāṃkhya* philosophy that coldness cannot remove shivering, it rather increases it. It should be borne in mind that *karma*, though contrary to *jñāna*, yet should not be given up, as through purification of the mind it contributes towards salvation. *Yogavāsistha*, *Rāmāyana* too speaks in the same strain — As the two wings of a bird

1 *Āmnāyasya kriyārthatvāt anarthakyam stadarthānām.*

2 *Mahāyājñaisca yajñaisca brāhmīyam kriyate tanu—Manu.*

“The sun indeed is the honey of the gods. Of this heaven is the cross-beam, the sky is the hive and the rays in the shape of water vapours are the offspring”. This certainly reminds us of the text — oblations thrown into the fire go to the sun. From the sun proceeds rain, from rain come crops and from crops men<sup>1</sup>. The sun is called honey to gods as it gives them pleasure. It has been shown subsequently how the sun is a source of pleasure to *Vasus* and other gods. The eastern rays are the honey-cells on the east. The *Rks* produce honey after extracting the flower of the *Rgveda*. *Rgveda* here stands for the actions prescribed by this. The juices are the waters in the form of *Soma* juice, butter and milk, which are poured into fire. These being cooked they turn to be nectar. This nectar is carried to gods by *Agni* and they drink it. The *Rks* when employed in actions impressed the flower, the *Rgveda*, and from it proceeds, as essence, fame, resplendence, the senses, strength and health. The essence flowed out and went to the sun and formed the red light of the rising sun. To worship the sun as *Brahma* is indeed for the purpose of drinking this stored up honey in the sun.

The rays pointing to the south are the honey cells to the south. The *yajus* are the bees or honey producers, the *Yajurveda* is the flower and those waters are the nectar. The *yajus* impressed the *Yajurveda* and from it proceeded as essence, fame etc. Waters everywhere mean *Soma* juice, butter and milk, as said before. The essence flowed out and went to the sun and appears as the white form of the sun.

Its western rays are honey-cells to the east. The *sāmas* are bees or honey producers and the *Sāma veda* is the flower and these waters are the nectar. The *sāmas* impressed the *Sāma veda* and from it proceeded, as essence, fame etc. The essence flowed out and went by the side of the sun and formed the black form of the sun.

The northern rays are the honey-cells on the north. *Athartāṅgirasa* is the bees, the *Itihāsas* and the *Purāṇas* are the flowers. Those waters are the nectar. The *Atharvāna* and *Āṅgirasa mantras*

1 Agnau prāstāhutiḥ samyag Ādityam upatiṣṭhate : Ādityā jayate  
vṛṣṭir vṛṣṭer annam tatah prajāḥ ||

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help it to soar up in the sky, so one may go to the highest region, the abode of *Viṣṇu*, with the help of actions-cum knowledge. Now let us come to our topic.

The *Vasus* with *Agni* at their head live upon the first nectar in the shape of the red form in the sun. Gods cannot eat or drink, they enjoy this essence by all their sense-organs and thus become satisfied. They retire into the colour and rise from this colour. One who knows this nectar becomes one of the *Vasus* and with *Agni* at his head retires to this colour and rises out of this colour. So long as the sun rises in the east and sets in the west, so long he attains the heavenly kingdom of the *Vasus*.

The *Rudras* live upon the second nectar in the shape of the white form with *Indra* at their head. Looking upon the nectar they are satisfied. They retire to this colour and rise out of it. One who knows this nectar becomes one of the *Rudras* and retires to this colour and rises out of this. So long as the sun rises in the east and sets in the west, twice as long does it rise to the south and set to the north, and so long does he attain the heavenly kingdom of the *Rudras*.

The *Ādityas* live on the third nectar with *Varuṇa* at their head. Looking upon this nectar they are satisfied. They retire into this colour and rise out of it. One who knows this nectar becomes one of the *Ādityas* and with *Varuṇa* at his head retires into this colour and rises out of it. So long as the sun rises in the south and sets in the north and twice as long does it rise in the west and set in the east, so long does he attain the heavenly kingdom of the *Ādityas*.

On the fourth nectar live the *Maruts* with *Soma* at their head. Looking upon this nectar they are satisfied. They retire into this colour and rise out of this. One who knows this nectar becomes one of the *Maruts* and *Soma* at his head retires into this colour and rises out of it. So long as the sun rises in the west and sets in the east, twice as long, does it rise in the north and set in the south, and so long does he attain the heavenly kingdom of the *Maruts*.

The *Sādhyas* live on the fifth nectar with *Brahma* at their head. Looking upon this they are satisfied. They retire into this colour

and rise from this. One who knows this nectar becomes one of the *Sādhyas* and with *Brahma* at his head, retires to this colour and rises from this colour. So long as the sun rises in the north and sets in the south, twice as long does it rise over head and set down below ; so long does he attain the heavenly kingdom of the *Sādhyas*.

Rising from thence upward he neither rises nor sets. He stands alone in the middle. After the creatures have experienced the effects of their sections they are taken with the sun himself. Meditating upon the sun, says *Yoga Sūtra*, one is furnished with the knowledge of the universe<sup>1</sup> and becomes conversant with the relation existing between himself, the world and *Brahma*. This is the severance of the bondage of *Māya*.

The fifth and the sixth chapters of the *Chāndogya Upaniṣad* explain this very thing in a different way. The object of the *Upaniṣad* is to prove the fundamental proposition — Everything visible is *Brahma* indeed.

The third chapter of the *Brahma Sūtra* dealing with various *Upāsanās* is a digest of the *Upāsanās* lying scattered in the *Upaniṣads*.

From the time of *Upaniṣad* this passed to the Tāntric age and *Yāgyic Upāsanā* took a different shape. *Mahānirvāṇa Tantra*, the chief of the *Tantras*, preaches pure Vedāntic doctrine. The principle underlying the *Tantras* may thus be described.

The solar rays, though pure themselves, appear to be black or blue as they come in contact with a black or a blue thing, or owing to defective eye-sight etc.; so individual souls owing to their contact with dirty *Vāsanās*, appear to be dirty though they themselves are pure like the bright rays of the sun. Individual souls, though confined to bodies, are in reality one with *Paramātmā*. So they are all-pervading, bright, incorporeal, pure and devoid of sins. They are eternal, subtle, imperishable and self born. They are neither killers nor are they killed. They can neither be described by speech, nor are they perceptible by sense organs<sup>2</sup>. It is they

1 *Sūryasamīpamād bhuvanajānam.*

2 *Yato vāco nivartante aprūpya manasā saba ; and also, avāśmanasagocaraḥ etc.*

from whom emanate all beings, on whom rest all beings and to whom enter all beings during the time of dissolution'. When *Jivatmās* are free from bondage, the internal sense organs, talent, desire, patience etc become instruments for their recognition. But Absolute Soul can in no way be indicated by anything. When getting the state of *Jiva* it is thus described in the *Upaniṣad*—Know *Ātmā* as the lord of the chariot, the body as the chariot, the *sattva* as the charioteer and the mind as the reins. The senses are said to be the horses, the objects of senses the path and *Ātmā*, the senses and the mind combined, the enjoyer (Kāṭha III 3-4). There are five *kośas* (covers) in the body—*Annamaya*, *manomaya*, *vijñānamaya*, *jñānamaya* and *anandamaya*. Of these each preceding one rests on each succeeding one. The *Satratma Jīva*, measuring a thumb, lives in the *Ānandamaya kosa*. It goes under five different stages. Firstly, it assumes the form of *Vaisvānara* and lives in the gross body and guides it. This is the awakening state of *Jīva*. At this stage the *Jīva* enjoys temporal objects with 19 organs\*. Secondly, it assumes the form of *Taijasa*. This is the dreaming state of *Jīva*. Now he, living in the subtle body, enjoys subtle objects of senses. In its third stage it is known as *Prājña*. This is the state of sound sleep. In this state *Jīva* confined to subtle body feels beatitude. 'A', 'U', 'M' and 'Om' are the indicators of these four different stages. As *Vaisvānara* he lives in the right eye, as *Taijasa* in the mind, and as *Prājña* in the internal space. From within this space there arise a hundred veins each having 72000 branches†. So the total number of veins 7200,000. The principal airs blowing through these veins are styled *Prāṇa*, *Āpāna*, *Samāna*, *Udāna* and *Vyāna* in accordance with their special functions. The five fires—*Gārlapatya*, *Dakṣiṇa*, *Ālaraniya*, *Sabhya* and *Ātasuthya* are kept kindled by these five airs. The prime vein *Suśumna* lying in the middle of the system reaches the centre of the cranium. The soul entering into this vein lives in a house of lotus called *Sahasrāra* with

1 Yato vū imāni bhūtāni jāyante yena jātūni jīvanti yat prayantya bhī saṁviśanti tad vij jñāsva tad Brahma.

2 Five organs of action five organs of sense five airs manas buddhi ahaṁkāra and citta.

3 Praśna 3 6 and Brh 1 19. For a fuller description of this see Brah mūḍa purāṇa and Dattatraya Saṁskṛtaśāstra.

downward tips of petals. All the regions ( *Bhūh*, *Bhuvah* etc ), and all the gods ( *Agni*, *Vāyu* etc ) are permanent dwellers there. One cognisant of this gets salvation.

*Jñātma* in accordance with his desires and actions undergoes a series of rebirth. Actions cannot stop them and vedic rites also are of no avail. It is stopped by true knowledge and to acquire this one should have recourse to *Madhuvīdyā*. That self knowledge cannot be attained to by *aparā vidyā* is illustrated by the anecdote of *Nārada* and *Sanatkumāra* in the *Chāndogya Upaniṣad* ( 7 1 1-3 ). *Nārada* read carefully all the four *Vedas*, *Itihasas*, *Purāṇas*, Arithmetic and Algebra, Physics, Chronology, Logic and Polity, Technology, Articulation, Ceremonials and Prosody, Science of Spirits, Archery, Astronomy and Astrology, Science of Antidotes, Fine Arts etc, and still he could not achieve peace of mind. So he came to *Sanatkumāra* to learn *Ātma-vidyā* that leads one beyond misery and makes him immortal. *Sanatkumāra* explained to him clearly how from speech proceeds mind, from mind resolution, from resolution *citta*, from *citta* meditation, from meditation intellect, from intellect power, from power food, from food water, from water light, from light sky, from sky remembrance, from remembrance hope, and from hope *Prāṇa*. One knowing this *Prāṇa* through meditation becomes *Ativādī* and can have the knowledge of *Brahma*, the source of all happiness.

Result of actions can only lead one to a higher or lower region but cannot bring about salvation. As an illustration of this, *Pancāgni vidyā* shows how one, in consequence of his action, goes to heaven or hell and becomes eligible for final emancipation.

It has been said heretofore that though actions cannot bring about salvation still one should not give them up. Śāṅkara too says in his commentary that sacrifice, gift and penance should never be forsaken as they help one towards the purification of his mind. *Madhuvīdyā*, we have shown before, establishes this fact clearly and satisfactorily. Purity of Soul may be achieved by men in all orders of their life. A house holder is not barred from attaining true knowledge. Any one remaining in his own *āśrama* and doing actions prescribed for him in that order is eligible to realise his own

self. A particular person or caste cannot have monopoly of self-knowledge. Everyone has right of dealing in this in his own way.

The Vedic text — Vācārambhaṇam vikāro nāmadheyam etc. — says Śaṅkara, is the real meaning of Madhu mantras in brief. One understanding it attains the state of *Amṛta* or Madhu. In other words, one becomes *Brahma* itself.

‘All love is self-love’ — is at the root of this *Vīdyā* and this one realises when individual consciousness merges into universal consciousness. This is all, this is *Brahma*, this is the *Summum bonum* of life.

Purṇamīdam pūrnamadaḥ purnat pūrnam udacyate ।

Pūrṇasya purnam ādāya pūrnam evāvaśiṣyate ॥

Om Śāntiḥ, Om Śāntiḥ, Om Śāntiḥ !

AVIDYĀ-PSYCHOLOGY — BY DR. R. SHAMASASTRY, B. A., Ph. D.  
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It is known to all that the theory of Advaita or non-dualism is based upon Avidyā or nescience. Māyā and Mūlavidyā are its other names. The stock-examples by which its appearance and disappearance are explained in Vedāntic works are, to name only a few, the rope-serpent, the shell-silver, and mirage-water. It is within the experience of all that a rope is mistaken for a serpent, a shell for a piece of silver, and mirage for water. A man suddenly coming across a rope or a shell mistakes it either for a snake or a piece of silver respectively. He sees only a rope and only a shell. Still the sensation that occurs to him is that of a snake or that of a piece of silver. Where did the notion of snake or silver come from to him? The philosophers of Advaita say that his sensation itself has taken the form of a snake or a piece of silver. Just as sensation takes various material forms in dream, so in waking state, too, it can take the form of a snake, a piece of silver, and various other things which affect men in diverse ways. These notions are called errors of sensation or of judgment. The Advaitins go a step farther and say that like the sensations of rope-serpent and shell-silver all our worldly notions and judgments which we are proud to regard as accurate sciences or historical judgments are erroneous and not at all true in the real sense of the word. Love and hatred, fear and courage, happiness and misery and all such opposites are all sensations affecting the physical and intellectual conditions of our constitution and having nothing to do with true and pure consciousness. Just as the rope is the basis of snake-sensation, so our pleasant and fearful things are material aspects of consciousness or sentiency. It is consciousness that appears in various material and immaterial forms of the world. In short the whole world is the creation of consciousness itself.

Our sensations are two-fold, objective and subjective. In objective sensations we have things corresponding to our sensations. In dream and reverie there are no things corresponding to our mental images. Objective sensations and judgments are termed

Vyāvaharika or explicable in terms of objects and their relations in a coherent way. Sensation in pure dream or waking dream are purely imaginary. In their origin both are the phenomena of consciousness itself. The difference between the two sensations lies in that the objective sensations last longer than dream sensations. The reason for this difference is that the absence of things corresponding to dream and reverie sensations is cognised sooner than the objective sensations. Objective sensations are also two fold. Vyāvahārika and Prātibhāsika. The sensation of a snake on seeing a rope is called Prātibhāsika, or merely sensational, inasmuch as there is no snake corresponding to its sensation. This erroneous sensation is set right either by examination of the thing mistaken or by correct information got from some reliable source. As contrasted from this erroneous sensation there are objective sensations which have things corresponding to them. These sensations of tangible things are termed Vyāvaharika, or sensations having things corresponding to them. They are more lasting than Prātibhāsika sensations and are productive of tangible effects. Unlike a rope snake or real snake can bite and produce a deadly effect. Still the Advaitins look upon these Vyāvahārika sensations as no more real than Prātibhāsika sensations of rope snake or shell silver. Just as a rope is the basis for the sensation of a snake, so the basis for the sensations of all our objective things is consciousness itself called Brahma. Just as a rope is mistaken for a snake, so Brahma or eternal consciousness is mistaken for the world. If an individual thing is mistaken for something else, it is called erroneous sensation. In the case of the world Brahma is mistaken for the world. This mistake is called Avidyā or Mūlavidyā, primordial ignorance. In other words the world is as much a phenomenon of consciousness as rope-snake or shell silver. If a rope can appear as a snake, there is no reason to hold that some permanent entity does not appear as the world. It is as much a sensation as rope-snake. Regarding the momentary nature of the world the Buddhists say as follows —

यत्प्रतिस्तरन्ना मध्यह्ने यत्त मध्यह्ने ना तन् नो ॥

Nirīkṣyate bhavē smin hi padārthānām anityatā ॥

What appears in the morning is not seen in the noon, what appears at noon is not seen at night, hence in the world things are not

permanent. . Regarding their sensational nature they also say as follows :—

Sahopalambhaniyamād abhedo vastu-taddhiyo ॥

There is no difference between a thing and its perception since they are inseparably mixed in sensation. There is no proof either intrinsic or extrinsic to prove the existence of the thing in itself. The Buddhists say as follows :—

Na svato nāpi parato na dvābhyam nāpyaheturatah ॥

Utpannā jātu vidyante bhāvāḥ kvacana kecana ॥

Things are not born of themselves ; nor are they come into existence due to some external cause , nor are they products of themselves combined with some external cause ; nor can it be said that they come of no cause whatever. Hence there is nothing whatever here or anywhere.

Then if there is nothing real and if everything is mere sensation, why do men feel pleased with their wives and sons and why do they weep for their death ? In answer to this question they say as follows :—

Utpādayayabuddhiśca bhrāntānandādikāraṇam ॥

Kumāryāḥ svapnavad jñeyā putrajanmātibuddhivat ॥

The idea of birth and death is an erroneous sensation like the dream of conjugal happiness of a maiden and like the sensation of happiness on the false information of the birth of a son and the like. According to the Buddhists there are two kinds of sensations ; they are called loka-saṁvṛti and tattva-saṁvṛti ; the former is a momentary sensation like rope-snake or shell-silver ; the latter is the sensation of objective things lasting for a greater duration than the former. The wrong sensations like those of a rope-snake and of shell-silver are momentary, because they are immediately followed by their correctives. In the case of the objective things of the world, however, their correctives are not known and learnt till a thorough study of logic and philosophy is made. Hence the sensation of the world lasts longer and appears to be more real than erroneous or dream sensations. It follows therefore that the world is merely a sensation and the serviceable aspect of objective things of the world

as contrasted from the unserviceable nature of Bhrama, or erroneous sensations, is like the conjugal happiness of a man with a maiden in dream. Except Vijnāna or sensation there is nothing in the world and that sensation also is momentary and no permanent entity. Accordingly the so-called world is nothing but a void, Śūnya. Birth and death of man is due to the persistence of impressions left behind by the chain of sensations. Thus there are two things conceived by the Buddhists, Vijnāna and its Vāsanā or impression. When Vijnāna itself takes the form of things, it is called Avidya and it is not got rid of till philosophical inquiry is made. Vāsanā or the impression made and left behind by Avidya gives rise not only to such erroneous sensations as rope snake, shell silver, and the like but also to dream sensations. Both Avidya and its Vāsanā remain as long as passions such as love, hatred, anger, greed and the like are entertained. When these passions are got rid of by ascetic practice, the basis of Avidya and its vāsanā is shattered and with their disappearance nirvāna or extinction is attained with no seed of rebirth.

While criticising this Vijnānavāda of the Buddhists in his Atmatattvavivēka Udayana leads the way to Advaita as follows —

Na grāhyabhedamavadhūya dhīyo stī vṛttih

Tadbādhake bālīni vedanāye jayaśrīh ।

No cedasatyamīdamīdṛsameva viśvam

Tathyam Tathagatimatasya tu ko vakasah ॥

✱ If there can be no sensation without the existence of differentiated things then victory can be assigned to the powerful Vedānta philosophy which refutes the existence of differentiated things, of the objective world. If it is not so and if the world is true, as it is and as it appears to us then where is room for the Buddhistic philosophy to accommodate itself?

With a view to point out the victory of Advaita over Buddhism, he criticises the Vijnānavāda so as to lead the way to Advaita as follows —

Astu tarhi śūnyatāiva\*paramanirvanam itī cenna Sā yadyasiddhā katham tadavasesam viśvam? Parataścet siddha, paro pyabhyupagan

tavyah Sa ca paro yadi samvrttva, viśvaśunyataḥ or na kascid viśesah Katham tadapyavāsisyati? Asamvrttīcet parah, parata eva siddhā, anavasthā Svayamasiddhā cet, katham śūnyatvamapi sādhyet? Svatasiddhā cet, āyāto'si mārgena Tathā hi Svatasiddhatayā tīdanubhavarūpam Śūnyatvādeva na tasya kālāvaccheda iti nityam Ata eva na tasva deśāvaccheda iti vyāpakam Ata eva nirdharmakamitī vicārispastam Tasya dharmidharmabhāvamupādāva pravṛtteh Ata eva tasya viśeśābhāva itī advītam Prapañcasya apīrīmārthikatvādeva nispratīyogīkamitī vidhūrūpam Avicīritaprapaṇcāksepīttu śūnyamitī vyavaharīh Tathāpi prapañcasūnyasya tīnubhaviṃśatasya prapañcenā kassambāndhīh, yenīyam prakasate — itī cet, vastuto na kascit, samvṛtyā tu gaganagandharvanagarīyoraḍhīrādhīcyābhāva itī viśayavīśayābhāvah Sa ca yathā naivānīh samarthyīsyate tīthāitī vedāntīsthastvasatīsmīn darsane itī viśeśīh Avidyā itī hi tathā tathā vivartate yathānubhaviyātayā vyavahṛyte tattvanmānopanītopādīhībhedācca anubhūturapi bhinnēva vyavahāra pathamīvatīritī gaganamīva svapnadīṣṭaghaṭakāṭahakoṣarīkūṭīkoṭī bhīh Tadastīam tāvat kīmrādrakīvanījo vahitracintayeti

It can not be that nothingness is the end. If nothingness is not proved, how can the ultimate end of the world be nothingness or empty void? If it can be proved by something else, then the existence of that something else must be accepted. If it be not accepted and if it be false, then there could be no difference between the world and its ultimate nothingness. It would be hard to understand the final aspect of it. If it be not false, then something that could prove it would have to be accepted. In support of that something some other thing would have to be accepted, and so on infinitely, which is absurd. If something else in support of the ultimate nothingness of the world could not be proved, then how could it prove the nothingness of the world? If that something is self-evident, then the Buddhist is caught in the Vedāntic trap. For that something must necessarily be experience which is self-evident. Since by hypothesis that experience is pure and unqualified, it must be unlimited by time and place, and accordingly it must be all pervading. Hence it must be free from qualities and conditions and unanalysable. For it is from conditioned and qualified experience that activity comes into being. As pure experience is how ever unconditioned and unqualified, it is Advaita or non dualistic.

Since the world is merely a phenomenon of that pure Experience and is therefore not real in itself, it (Experience) is the only positive whole. But when it is however questioned, with belief in the existence of the world and without any investigation, that Experience seems to be nothing or empty (*śunya*). The question however is what is the connection between the world and that unalloyed and unblemished Experience, in virtue of which the world becomes perceptible? In reality there is no real relation whatever between them. But owing to error of sensation and judgment (*bhrama*) there is objective and subjective relation between them, just as the sky is imagined to be the seat of an imaginary city. It is in this way that the logicians presume a connection between them and make them both real. But in the Advaita philosophy that relation is only in the knowable and not in the knower. Avidyā or primordial ignorance itself appears in as many forms as are spoken of as experienced. Owing to the various conditions and forms in which Avidyā-sensation transposes itself, that undifferentiated experience becomes differentiated and expressible, just as the sky becomes the seat of a pot, a tank, a hole, a shed, and the like. Enough of this digression. What has a peddler (like himself) dealing in ginger (*Tarka*) in a basket to do with shiploads of the same merchandise (*Vedānta*)?

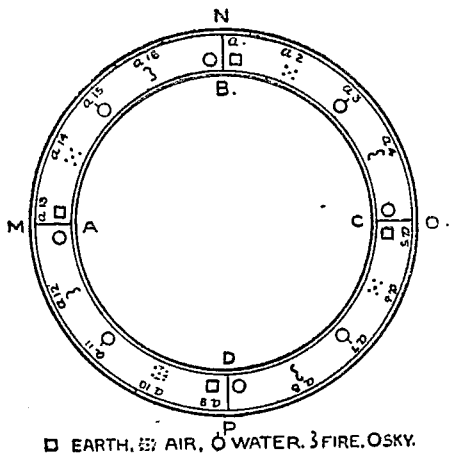
4. It is not without reason that the expounders of Advaita regard the world as a phenomenon of sentiency or consciousness. They support it by adducing proofs such as perception, inference, and implication (*pratyakṣa*, *anumāna*, and *arthāpatti*). The dualists say that the world is real, because it is perceptible. But perception is not in all cases trustworthy. For it represents the sky as blue, whereas it is not at all blue, if closely examined. Again it represents the moon to be a span in diameter, whereas it is many times larger than a span. It follows therefore that the eye and other senses represent things as being possessed of colour, length, and other qualities which they do not actually possess. Then what are the things in themselves apart from their qualities? The qualities must necessarily be such as are imposed by the senses upon the things. This superimposition is called *Adhyasa*. It is the eye that superimposes a snake on a rope, a piece of silver on a shell. These minor superimpositions are sooner or later got rid of because the

senses themselves have inference and other correctives to set right the error. In the case of the world however there are no correctives readily available without inquiry and investigation. This is supplied by the Śāstras which contain the results of the investigation conducted by ancient experts. Their conclusion is that as it appears the world is not real. This is an agreement with the conclusion arrived at by Kant that things in themselves are not known. According to him the senses superimpose upon the things categorical qualities and represent them as limited by time, place, and causality.

Likewise the unreality of the world can also be proved by syllogistic reasoning. — The world is unreal, because it is visible, whatever is visible is unreal. All visible things are ever changing and do not retain the same form long. Every perception consists of three factors: 1 the knower, 2 the knowable, and 3 the organ of knowing. The Advaitins are of opinion that only the knower is real and the other two are products of nescience and are therefore unreal. All visible things are as unreal as rope-snake and shell-silver, and are likewise products of nescience. Again the world is unreal because it is unintelligent. Whatever is unintelligent is unreal like shell-silver. Intelligence is the only real thing. Similarly the world is unreal, because it is limited by time, place, and causality, what is thus limited is unreal like shell-silver or rope-snake.

pounded a theory of reflection or *Bimba pratibimbā bhava* Brahma or pure Consciousness is a reflectible entity *Avidyā* which surrounds it without affecting it is a pure reflector. The reflections of Consciousness on the surface of *Avidyā* are *Jivas* or living souls. The blemishes of the reflector affect only the reflected *Jivas* and not the reflectible Consciousness. Another reflection of Consciousness so large as to embrace within it all the *Jivas* and other things is *Īśvara* or Lord of the World. The illustrative diagram drawn on the accompanying page will make the theory clear. ABCD is a circle representing Brahma or pure Consciousness. MNOP is another circle representing *Avidyā* enveloping it. The area between the two circles is the field whereon *Māya* or *Avidyā* acts. Dots marked  $a^1, a^2, a^3, a^4$ , &c are *Jivas*, being the reflections of Brahma-Consciousness, the other figures in the area are life-less or inert objects the products of the wonderful *Avidyā*. (The *Jivas* and the objects constitute the world. This whole world is pervaded by *Īśvara* who is represented by the area itself. Evidently *Īśvara* has all things and *Jivas* within him and can thus see the whole as well as pure Consciousness itself. Unlike our worldly reflections, such as the reflections of the sun, moon, trees, mountains and the like in water, the reflections of Pure Consciousness have the power of thinking and doing due to the power of *Māyā* or *Avidyā*, the reflecting medium. Just as a man looking through a coloured mirror mistakes his face for the coloured reflection and thinks that his face is green or blue, so the reflection of Pure Consciousness called *Jiva* thinks that his body is short or long and that he can do this or that. He also looks upon other *Avidyā*-products as real and as being created for his own good or bad. If however he gives up his objective tendency which is entirely due to *Avidyā*, he can understand his own real nature and merging himself in the eternal Pure Consciousness can extricate himself from the *Māya* trap. The difference between so many *Jivas* is due to the medium of reflection and is not therefore real. Being himself a product of *Avidyā*, each *Jiva* regards the other *Jivas* and things as different from himself and thus is a mass of erroneous sensations.)

\*Just as a man coming across a piece of shell mistakes it for a piece of silver, so this *Jiva* mistakes Brahma for a man or a beast or a stone etc. If however he comes to know the true nature of him



self, then he can understand that the other Jīvas and things are really Brahma-consciousness appearing as Jīvas and things like a rope appearing as a snake ; and thus free himself from the bondage of Māyā or Avidyā.

^The definition of truth according to the Advaitin is knowledge or sensation that is not negated or contradicted by any other knowledge or sensation at any time. Jñānābādhyam jñānam pramā.) Let us apply this definition to the sensation of shell-silver. The first sensation is "this is silver". On close examination it is negated or contradicted by later thought that it is not silver or

pounded a theory of reflection or *Bimba pratibimba bhāva*. Brahma or pure Consciousness is a reflectible entity. Avidyā which surrounds it without affecting it is a pure reflector. The reflections of Consciousness on the surface of Avidyā are Jivas or living souls. The blemishes of the reflector affect only the reflected Jivas and not the reflectible Consciousness. Another reflection of Consciousness so large as to embrace within it all the Jivas and other things (Īśvara or Lord of the World) } The illustrative diagram drawn on it

sensation In support of the existence of Ajñāna or wrong sensation along with right sensation the Advaitins adduce three kinds of evidence — 1 perception, 2 syllogistic reasoning, and 3 Arthāpatti or implication “I know nothing, I do not know myself, I slept happily, and I was aware of nothing” These and other expressions do not mean that the man uttering such expressions was devoid of consciousness like a stone All that the expressions mean is that the man had consciousness, but was not aware of any particular sensations This is the proof of perception called *aparokṣa* The syllogistic proof in support of Ajñāna is as follows — Right sensation is always preceded by wrong or doubtful sensation Hence Ajñāna is followed by Jñāna or right sensation It is known to every student of science that in the history of sciences right theories are preceded by wrong theories As everything in the world has an efficient cause, wrong sensations like those of a snake on a rope and a piece of silver on a shell must necessarily have an efficient cause The only efficient or material cause of wrong sensations is Ajñāna or ignorance This is called the Arthāpatti evidence of wrong sensations being caused by Ajñāna In the case of the world the efficient or material cause that gives rise to it is *Mūlāvidyā* or primordial ignorance

✧ From the above it is clear that the world consisting of animate and inanimate things is a mere sensation caused by man's ignorance of the nature of Brahman Just as a rope is mistaken for a snake so Brahman or Eternal Being, identical with pure Consciousness, is mistaken for the varied world The world sensation is due to Ajñāna called *Avidyā*, bearing *Māyā* and other names With a view to distinguish between *Īśvara*, the Omniscient Lord of the world, and *Jīva*, the soul of limited knowledge, *Māyā* and *Avidyā* are distinguished The former is regarded pure knowledge of causality and *Avidyā* as confusion worse confounded Still both are wrong aspects of Ajñāna consciousness, in virtue of which both *Īśvara* and *Jīva* are full of egotism, *Ahaṁkāra* But *Īśvara* knows both himself and the *Jīva*, while the latter is sunk in utter ignorance Both are however reflections of Brahman consciousness on the pure and impure surfaces of *Avidyā* or Ajñāna called *Māyā* and *Mūlāvidyā* respectively

that it is merely a shell. Hence the first sensation is not true. Let us apply the definition to the sensation of a pot. On analysis the pot in question is resolved into the elementary things composing the clay of which the pot is made. By farther analysis following the Pāñcīkaraṇa process those elements are reduced to Ākāśa or ether. Finally it is reduced to Brahma-Consciousness or mind-stuff. That final Consciousness is susceptible of no negation or contradiction. For sensation originating from Consciousness can not negative or contradict itself, provided it is not differentiated by any objective relation. Pure sensation can not be negated or contradicted.

\* Again the Advaitins are of opinion that there are no two things as knowledge and knower. Knowledge and knowledge alone is the sole Being, as knower and knowledge can not be consistently explained. Knowledge or sensation is self-luminous. When Avidyā or the aspect of wrong sensation rising from consciousness creates a second thing like a rope-snake, then there appears the difference of knower and knowledge or sensation and possessor of sensation. It follows therefore that when undifferentiated, knowledge or consciousness remains single and has nothing to see or to show. Hence pure sentiency or consciousness does not admit of negation or contradiction concerning itself. All objective knowledge is a compound of many sensations and therefore admits of negation or contradiction. Pure consciousness is simple and consists of no subject, object, and predicative ideas. It is only objective knowledge that is made of subject, object and predicate and other ideas, and is therefore susceptible of negation or contradiction. Hence most of our sciences and histories are all liable to negation and contradiction. Hence they are the products of Avidyā.

\* Avidyā or Ajñāna is not a hypothetical assumption, but a positive psychological fact like adharma or immoral act. An adharmistha or immoral man does not mean a being devoid of moral sense or conduct. It signifies a man of bad conduct. Likewise Ajñāna means not a stone devoid of all sensation, but wrong sensation opposed to true sensation. For ajñāna is an aspect of consciousness and cannot therefore mean negation or absence of

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† All our worldly knowledge, whether scientific or unscientific is all based upon the false identification of Pure Consciousness with the physical body and the intellect in order to satisfy the cravings of the latter. Pure and Eternal Consciousness called Sat cit ānanda can not have cravings or need.

† This Ajnāna is as it were an envelope to Brahma and being covered over with it as fire with smoke or as the Sun or Moon with halo, Brahma becomes invisible to Jīva, if not to Īśvara. The halo like Ajnāna is the nature of Consciousness itself, inas much as Jñāna and Ajnāna are two aspects of Consciousness itself. Hence Ajnana aspect is as anādi or beginning-less as the Jñāna aspect, like heat and light of fire. Just as heat and light radiate outwards and not inwards, so the Jñāna and Ajnāna aspects of Consciousness are directed outwards. Pure Consciousness is like fire without radiating heat and light.

† Thus the Jñāna and Ajnāna aspects of Pure Consciousness are capable of taking the form of the material world and thereby deluding the Jīva or Jīvas. There are not many Jīvas. The Jīva principle is one and the difference between one Jīva and another is due to the physical environment which is also a product of Avidyā or Ajñāna.

## FRAGMENTS FROM BRAHMA-NANDIN

BY PROF. M. HIRIYANNA, M. A., MYSORE

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It is proposed to bring together here the few quotations from Brahma-nandin<sup>1</sup> which are traceable in Sanskrit philosophical works. B. is known to have commented upon the *Chândogya Upaniṣad*, and his commentary, styled *Īākya*, seems to have been explained by Dramiḍācārya<sup>2</sup>. The two thinkers are consequently often found referred to respectively as *Īākya-kāra* and *Bhaṣya-kāra*. B. was otherwise called Taṅka<sup>3</sup> and Ātreya and Atri-varṇśya-muni<sup>4</sup>, the last title indicating that he was an ascetic. Nothing is known as regards where or when he lived. All that can be stated definitely is that he was long anterior to Śaṅkara; for, according to Ānanda-jñāna<sup>5</sup>, he refers to Dramiḍācārya in his commentary on the *Chândogya Upaniṣad*. For the rest, B. is 'like one of the fixed stars in the Indian literary firmaments — a mere point of light wherein we can detect nothing that belongs to our earth or material existence'. The fact that he is styled a *Īākya-kāra* and his commentator, a *Bhaṣya-kāra* raises an interesting question: Had B's *īākya*s a direct reference to the *Chândogya Upaniṣad*? Or were they intended only to supplement a *Sutra*

already existing on the Upaniṣad? The analogy of *Vyākaraṇa* which reckons a *Sūtra-kāra* in addition to a *Vākya-kāra* and a *Bhāṣya-kāra* would suggest the existence of such a *Sūtra*; but there is nothing to enable us to reach a final decision in the matter<sup>1</sup>.

As regards the particular shade of Vedānta which B. advocated, there is the same uncertainty. Each of three different schools—those of Śaṅkara, Bhāskara and Rāmānuja — claims, as we shall see, his support for what is distinctive of its teaching. The Advaitins cite him in support of *viarta vāda*, Bhāskara, of *pariyāma-vāda*; and Rāmānuja, of the doctrine of *bhakti* as he conceives of it. The *vākyas* of B. that we have are so few and so cryptic that nothing definite can be made out from them. We shall accordingly arrange the Fragments in three groups, interpreting each according to the school that quotes it and without attempting to reconcile or criticize those interpretations. We shall begin with the group found in Viśiṣṭādvaita works, they being the largest in number. Where a Fragment consists of more *vākyas* than one, they are regarded as being continuous owing to the manner in which they have been interpreted, but it is possible that they are not so in some cases —

A<sup>2</sup>

*Fragment I* — वेदनमुपासनं स्यात् तद्विषये भवणात् । सकृत्प्रत्ययं कुर्यात् शब्दार्थस्य  
कृतत्वात्प्रयाजादियत् । सिद्धं तूपासनशब्दात् । उपासनं स्यात् ध्रुवानु-  
सृतिः दर्शनाग्निर्बध्नाच्च ॥ (SB. p. 34)

*Translation* — “The word *vedana* should stand for “meditation”, for it is used in that sense. (But it may be objected that Brahman) is to be thought of (only) once, since that would suffice for accomplishing what is taught in the scripture as in the case of the *prayājas* and the like.

1 SP. throughout assumes B. to have come after a *Sūtra-kāra*, but obviously it has only Bādarāyaṇa in view. See in this connection Dr. Belvalkar's interesting discussion in the 'Indian Philosophical Review', Vol. II, pp. 152-4 and in his more recent book on Vedānta Philosophy (Shree Gopal Basu Mallik Lectures) - Part I, pp. 139ff

2 The Nirṇaya Sag. Edn. throughout wrongly identifies B.'s *Vākya* with Bodhāyana's *Ṛtti*.

( No, *vedana* ) does mean ( meditation )<sup>1</sup> owing to the ( use of the ) term *upāsana* ( in the same context )<sup>2</sup> By *upāsana* is meant “ firm recollection ”, since there is the authority of the *Śruti* as well as that of the *Smṛti* for it<sup>3</sup>

*Note* — The reference here is to the means of attaining release The word which the Upanisad uses in this connection is *veda* which is taken as equivalent to ‘ should meditate upon ’<sup>4</sup> This is the *siddhānta* It is suggested as a *prima facie* view that the word might not mean *repeated* thinking but only thinking *once* What the Veda prescribes, it is added, is to be done only once, as e g in the case of the *prayāja* or ‘ fore-sacrifice ’ This objection is met by the statement that that is only a general rule which does not apply to the present case<sup>5</sup>, for the word *upāsana*, about whose significance there is no such doubt, is used as an alternative to it The word *upāsana* is next taken as meaning ‘ firm recollection ’, the difference between the two being that while the former signifies ‘ discontinuous meditation ’ ( *pratīyāntarā-vyātahita* ), the latter is continuous ( *pratīyāntarāvvyātahita* ) At this specification of the means, B’s statement stops, but two other features—vividness and love—should characterize the means of release if it should be *bhakti* as understood by Rāmānuja<sup>5</sup> So it is presumed that they

1 It is not clear what section of the Upanisad this passage explains There are at least three passages in which the two terms occur in close proximity I iii 1 II xxi 4 and III xiii 1 5 & 7 The synonymous character of these terms is well recognized by Vedāntins See for example Saṃkara on VS IV 1 1

2 SP suggests another meaning of *siddham*, viz. *siddhānta*

3 This is according to TT ( pp 119 23 ) SP gives another explanation of *darśanāt* which is not quite clear TT also repeats the latter as an alternative explanation

4 Cf VS IV 1 1

5 The other means of *prapatti* known to Viśiṣṭādvaita is not pertinent now

also were acceptable to B, particularly as the scriptures, it is said, recognize them Rāmaṇuja refers to the *Kaṭṭa Upaniṣad* and the *Gīta* to substantiate the last statement<sup>1</sup> This way of interpreting *vedana* is set forth briefly in the following stanza quoted by Vedānta Deśika—<sup>2</sup>

वेदन ध्यानविश्रान्त ध्यान श्रान्त धुवस्सृतौ ।

सा च दृष्टिर्धमभ्येति दृष्टिर्भक्तिवसुच्छति ॥

In the result, the means of release is neither *bhāvanā janya pratyakṣa* advocated by the generality of Vedāntins, nor *śabdāparokṣya* recognized by many among the followers of Śaṅkara<sup>3</sup>, but *vivid memory resembling direct knowledge*

*Fragment II* — तद्विधिर्विवेकविमोकाभ्यासक्रियाकल्याणानवसादानुद्धर्षेभ्यः स भवा  
न्निर्वचनाच्च । जात्याश्रयनिमित्तानुष्टादन्नात्कायशुद्धिर्विवेकः ।  
विमोकः कामानभिध्वङ्गः । आरम्भणसशीलन पुन पुनरभ्यासः ।  
पञ्चमहायज्ञायनुष्ठान इवित्त क्रिया । सत्पार्जवदयादानार्हिसान  
भिध्या कल्याणानि । देशकालवैयर्थ्याच्छोकवत्त्वायनुस्मृतेभ्यः<sup>4</sup> तज्ज  
देन्यमभास्वरच मनसोऽवसादः । तद्विपर्ययजा तुष्टिरुद्धर्षः ॥  
(SB pp 37-8)

*Translation* — 'Its ( i e of firm recollection ) attainment is through *viveka*, *vimoka*, *abhyāsa*, *kriyā*, *kalyāṇa*, *anavaśāda* and *anuddharṣa*, for that is feasible and has also scriptural authority *Viveka* is purity of the body due to food which is not impure by reason of its nature, its owner or other circumstances, *vimoka* is non attachment to objects of desire, *abhyāsa* is frequent dwelling upon the form (chosen for meditation), *kriyā* is the performance, according to one's capacity, of rites such as the five great sacrifices, *kalyāṇa* is kindness, sincerity, disinterested compassion, absence

1 SB pp 35-36

2 *Śata dūṣaṇa* p 136 ( Conjeeverām Edn )

3 Cf SB ( p 255 ) — ब्रह्मध्याननियोगेन तत्तासाकारफलेन— and *Naiṣkarmya siddhi* II. 63 ff 90 ff.

4 *Varṇaṇya*, not *varṣamya* is the correct reading See SP.

of greed, absolute non-injury and overcoming idle thoughts'; '*avasāda* is faint-heartedness arising from a sense of helplessness due to adverse place, time, recollection of sorrowful things and so forth, and from (witnessing) such (helplessness in others; *anavasāda* is the reverse of it); and *uddharṣa* is elation arising from the opposite of the above (i. e. propitious place, time, recollection of dear things and so forth; *anuddharṣa* is the reverse of it)'.

*Note* — These are the seven aids to secure *dhruvānusmṛti* or 'firm recollection' — all equally necessary. The discipline recommends activity as well as abstention from it which may seem contradictory. What is meant is that the disciple should perform certain deeds—prescribed acts, but abstain from selfish and prohibited deeds or such as are a hindrance to the practice of meditation.

*Fragment III*—युक्तं तद्गुणयोगोपासनात् ॥ (ŚB. p. 163 .

*Translation* — '(It is) the qualified (Brahman that is to be reached), because of the meditation referring to the qualities'.

*Note* — This refers to the well-known controversy about the ultimate Reality being *saguṇa* or *nirguṇa*. According to Rāmānuja, B. thought that it was *saguṇa*.

*Fragment IV*—आत्मैवेव तु यद्गृहीयात् सर्वस्य तत्त्वित्वहेतुः ॥ (VAS. p. 176. See also ŚP. IV. i. 3 ).

*Translation* — 'One should meditate (upon Brahman) as identical with oneself, since everything is effected by it.'

*Note* — This passage is cited in ŚB. also (pp. 50 and 210). There, however, it appears in the *resumé* of Śaṅkara's view and is consequently interpreted in accordance with his doctrine.<sup>1</sup> *Tannirpattēḥ: tatra kalpitātva-*

1 This is according to ŚP. It gives two other meanings of *anābhīdāḥ*.

2 This, by the way, implies that the Advaita school also utilized the present statement of B., though the allusion to it is not traceable.

*dityarthah* (ŚP.) Rāmaṇuja also accepts what is known as *abash-grah-pasana*; but the identity between the *jīva* and Brahman which it signifies should be understood not directly as in Advaita but mediately. Brahman is not the same as the *jīva* but is only immanent in it, the relation between the two being that of soul and body<sup>1</sup>.

*Fragment V* — तस्मिन् यदन्तरिति कामव्यपदेश ॥ (VĀŚ. p. 172)

*Translation* — 'By "what is in it" is designated (God's) auspicious qualities.'

*Note* — This *vakya* interprets a phrase in the Upanisad (VIII. i. 1) where what is known as the *dahara-vidya* is taught. The import of the whole passage is that the object of meditation here is not the pure Absolute but that with its eight auspicious qualities such as transcendence of evil<sup>2</sup>. The allusion in TD. to a rival doctrine—a form of Śaivism known as *Vjomanitta-vada*—is noteworthy. According to it, Nārāyaṇa is the *upadana-karaya* and Śiva is the *nimitta-karaya*,<sup>3</sup> unlike Viśiṣṭadvaita where both alike are Brahman or Nārāyaṇa. The object of meditation in this view is not the *dahara* but what is behind and beyond it (*tasmin yadantaḥ*).

*Fragment VI*—हिरण्यमयः पुरुषो दृश्यत इति प्राज्ञस्तस्यान्तरस्स्यात् लोककामेशोपदेशात् ।  
तथोदयात्पाम्पनाम् । स्यात्तद्वपुः कृतकमनुग्रहार्थं तच्चेतनानामैदम्पत् ।  
रूपं वा अतीन्द्रियमन्तःकरणप्रत्यक्षं तन्निर्देशात् । हिरण्यमय इति रूप-  
सामान्याच्चन्द्रहरवत् ॥ (VĀŚ. pp 238-40)

*Translation* — 'By the expression "the golden person is seen" should be (understood) the all-wise, inner self of all, because lordship over the worlds and desires<sup>4</sup> is mentioned (in reference to it); also because it transcends evil. (It may be urged that) such a form is temporal, being

<sup>1</sup> See TD p. 176.

<sup>2</sup> See TD. p. 171.

<sup>3</sup> 'उपादानं तु भगवान् कारणं तु महेश्वरः' — Quoted in TD. p. 176. See also pp 150ff

<sup>4</sup> लोकात्मेशत्वोपदेशात् । (TD p. 237).

what the Lord assumes for favouring his creatures, (or) because of his omnipotence. ( But that is not right ), since the word *raṇa* here ( does not mean what the eye can apprehend, but ) supersensuous brilliance knowable by the internal organ since that is what is taught. The word "golden" ( does not connote "made of gold", but ) only that it is resplendent, as in the case of "moon-faced" '.

*Note* — This explains another passage in the Upaniṣad ( I. vi. 6 ). The 'form' here taught is a limited and concrete one — not the infinite Brahman. But it is of the same essence so that it is not *anitya*. Obviously, it is the divine as conceived in Vaiṣṇavism whose influence on Rāmānuja is well known.

*Fragment VII* — आदित्यक्षितं वा श्रीमत्त्वात् ॥ ( TD. p. 235 )

*Translation* — ' ( Or the expression means ) "( like a lotus ) opened by the sun", because of its splendour '.

*Note* — This gives the meaning of *kapyāsa* occurring in the Upaniṣad ( I. vi. 7 ) which is differently explained by different commentators. Compare Śaṅkara's *bhāṣya* on the passage, for instance.

*Fragment VIII* — उपनिषणत्वाद्वा उपनिषत् ॥ ( ŚP. p. 4 )

*Translation* — ' ( It is designated an ) *upaniṣad*, for it is devoted to ( an elucidation of the mystery of Brahman ) '.

*Note* — Śaṅkara seems to have had this in view in the beginning of his commentary on the *Taittirīya Upaniṣad* where he derives the same word. In explaining this *vakya*, ŚP. quotes from *Vamana-tika*, a commentary on Dramidācārya's *bhāṣya*. This appears to be the only place where it is mentioned.

## B

*Fragment IX* — नासतोऽनिष्पाद्यत्वाद् । प्रवृत्त्यानर्थक्यं तु सत्त्वाविशेषाद् । न । संत्यक्-  
हारमात्रत्वाद् ॥ ( KT. I. iv. 27 )

*Translation* — ‘It (i. e. the effect) could not be non-existent, for in that case it would not originate. (Nor could it pre-exist), for then the effort to bring it into being would be vain — since it was already characterized by being. No, for (the term “effect”) is merely conventional’.

*Note* — This explains the notion of ‘effect’ according to *uvarta-vāda*. The commentary *Subodhini* on ŚŚ. (iii. 217) also quotes these *vākya*s and seems to include one or two more of them. But the passage is not very clear.

### C

*Fragment X* — परिणामस्तु स्यात् दध्यादिष्व ॥ (BB. p. 85)

*Translation* — ‘(The effect) is, however, a transformation (of the cause) like curds and the like’.

*Note* — The topic here is the same as the above, though the conclusion drawn by Bhāskara is different. A portion of this *vākya* is found cited in KT. in connection with the discussion referred to under Fragment IX.

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## AN INTERPRETATION OF ŚAMKARA'S DOCTRINE OF MĀYĀ—BY PROF. KOKILESHWAR SASTRI, VIDYARATNA, M.A., CALCUTTA UNIVERSITY

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With a view to maintain the unreality or the illusory character of the universe, a celebrated passage from the Chāndogya-Upaniṣad is generally adduced, and Deussen's view is that we have here the first open assertion of the doctrine condemning the reality of change. The passage declares that just as all that is made of clay, copper or iron is only a modification, a verbal expression (वाचारम्भणम्), a mere name, — the reality being clay, copper or iron; so all things being mere modifications etc. are reducible to one Reality only. This at least is Deussen's interpretation and he sees here in this celebrated passage the germ of the illusion-theory which has become the basis, through its adoption by Śamkara, of the orthodox Vedānta system. We propose in this paper to discuss, among others, if this interpretation is consistent with Śamkara's conception of the illusory nature of empirical reality, and to indicate here some of the most prominent features of Śamkara's doctrine of Māyā.

The sentence we are speaking of runs in the original Chāndogya Upaniṣad as follows:—“वाचारम्भणं विशारो, नामधेयं, सृष्टिकेत्येव सत्यम्।”

Here, in this sentence, there occur two terms which arrest our attention; viz. the terms वाक् and नामधेय । The term वाक् (वाक्) refers evidently to the specific words which we apply to the objects of the world; and the term nāma-dheya (नामधेय) refers to नाम-सामान्य—the class name. The affix dheya (धेय), being in स्वार्थे, must necessarily mean नामसाधनम् i. e. नामसामान्यम् । Now, we must carefully bring to our mind how Śamkara has elsewhere explained the relation that subsists between the universal (a सामान्य) and its particular individuals (विशेष). Śamkara, in his commentary on the Brhadāraṇyaka 1. 6. 1., remarks that the different *specific* words are but the differentiations of one नामसामान्य. It is the वाक्-सामान्य—the class-name — which has divided itself into, differentiated into, specific individual words—

‘ नामसामान्यात् सर्वाणि नामानि यद्वाचो देवदत्त इत्येवमादिप्रतिभागानि  
उत्तिष्ठन्ति प्रविभज्यन्ते ।

The specific words cannot exist *separately* in as much as it is the generic name ( शब्दसामान्य ) which has taken these forms which exists in them, which has divided itself into these specific words. These are therefore not separate, but in reality only नामसामान्य—

“ य कश्चन शब्दो वागेव सा, शब्दसामान्यमात्रम् ।

Śamkara has taken particular care to observe that these particulars ( विशेषः ) cannot be taken out of, separated from ( निर्भिद्य ), the नाम सामान्य, and treated as self sufficient independent entities —

‘ न तत एव निर्भिद्य ग्रहीतुं शक्यते । —

Why? Because they were all *included within* the सामान्य and they were mere phases shapes, disguises— of that सामान्य which finds manifestation in them “ विशेषाणां च सामान्ये अन्तर्भावात् । He concludes therefore that when the सामान्य is taken, all the विशेष are taken along with it, for it includes them within it “ सामान्यस्य ग्रहणेनैव तदगता ( incorporated in it ) विशेषा गृहीता भवन्ति ( वृ० भा०, २ ४ ७ )

• (1) Now, in the light of this expansion of the relation between the universal ( सामान्य ) and its particulars ( विशेषः ), the sentence— ‘वाचारम्भण विहारो नामधेयः—सृष्टिरेवेव सयम्—means that all विहारः— all modifications such as सृच्छूर्ण, कपाल, घट etc etc, to which *different words* ( वाक् १ c शब्दविशेषः ) are applied which are dependent on वाक् ( वागादभ्यन्त ) —are properly speaking only नामधेयः १ c नामसामान्य. And this सामान्याश is real ( सत्य ) in them, as सृष्टिका १ c सृष्ट सामान्य is *real* in the specific differences viz सृच्छूर्ण, कपाल, घट etc. Hence, according to Śamkara, the विहारः, the modifications, cannot be *taken out* of their सामान्य, cannot be *separated* from it and regarded as so many self sufficient entities as we do ordinarily in our dealings with the things of the world. In that case they would be unreal— असत्य. Yet in our व्यवहारिक state we regard them so— “आविद्यया ‘अन्यत् ‘वस्तुतरं भिन्नं पश्यत् ( वृ० भा०, ४ ५ ) But from the पारमार्थिक view, they are not such independent ( अन्य, विभक्त ) things, but are only सामान्य. For, it is the सामान्य which sustains them, सामान्य which includes them within itself, “यद् घटादि दृष्टिः, सृष्टादि

दृष्ट्यनुगतैव सा' (छा० भा०, 2 1 1) This explanation, it will be seen, does not make the *vikāras*, the modifications, unreal or असत्य. Thus, Śamkara wants us to regard *vikāras* to be taken always in connection with their सामान्य,— and not as separated from it. We have no right to sever their connection or relation with their underlying सामान्य. Thus the world ought not to be taken as separated from the underlying Brahman and regarded as self-sufficient and independent, as if there is nothing — no Brahman beyond it — as its sustaining ground —

“बाह्यपरिच्छिन्नानात्मदर्शिनस्तदासक्तचेतसः अविवक्षा  
अनात्मस्यो नान्योऽस्तीत्यभिमन्यते (तै० भा० 2 1)

This, to us, is the real sense of the celebrated sentence quoted before. Hence to call the world as unreal would directly go against those weighty remarks of Śamkarācārya and would land us in great difficulties.

In the Śamkara Vedānta, the world of *nama rūpa* is called as inexpressible—अनिर्वचनीय, for it is both real as well as unreal, i. e. neither absolutely real (as Brahman), nor absolutely unreal or false. So long as it is regarded as existing in Brahman in undifferentiated condition (prior to its manifestation), it is identical with Brahman—not separated or विभक्त or अन्य, and so long it is real or सत्. But as soon as it is differentiated, there now arises some difference, some वैलक्षण्य (vide Vedāntabhāṣya, II 1 6). But this difference—this वैलक्षण्य is not absolute difference. Śamkara has repeatedly declared that the universal, the सत्, in passing out to its other, in appearing as जगत्,— has not really lost its nature and become something else (अन्य) 1—

न हि विशेषदर्शनमात्रेण वस्तुवन्द्यत्वं भवति न हि देवदत्त  
प्रसारितहस्तपादः सकोचितहस्तपादः विशेषेण दृश्यमानः वस्तुवन्तरं भवति,  
स एवेति प्रत्यभिज्ञानात् (Ved. bhāṣ II 1 18)

We have therefore no right to look upon the differences of *nāma rūpa* as something separated from Brahman, as something अय. For, in reality they are nothing but Brahman itself, in passing out into its opposite, in assuming विशेष-forms, it remains identical with

*itself* (स एवेति व्यतिज्ञात्) For, the difference, the कार्य, is in reality, no other but the mere form, the guise, the shape which the कारण *itself* has assumed for its own manifestation. It is in reality only *itself*—“त कार्यं तम कारणात् ‘व्यतिरिक्त’मस्ति किञ्चित् (वृ० भा०, I 6 1) And—

“कार्याकारोपि कारणस्य ‘आत्मभूत एव’ (वे० भा०) ।

(2) In the Taittiriya bhasya, it is clearly stated that before its actual production, the world was called as नामा—“आमभूते इति क्वा ‘नामा ते (1 e नामरूपे) उच्येते । But as soon as it is differentiated, is produced or manifested it is now called as मूर्तामूर्ते—‘मूर्तामूर्ते ते उच्येते । 1 e previously it (the nama rūpa) was the same, 1 e identical आन्य with Brahman, and hence सत्, because *unseparated* from Brahman. But as soon as it came out of Brahman in the form of कार्य, there arose some दैर्लक्ष्य—some difference, and we begin to look upon it as something अन्य, as something self sufficient and independent and hence *as separated* from Brahman, and regarded in this way, it is unreal—असत्. This is says Śaṅkara, due to our Avidyā. Thus the world of nama rūpa is both real and unreal. But from the पारमार्थिक standpoint, even the कार्यावस्था or the modifications of nama rūpa is—“कारणस्य आत्मभूत एव (Ved Bha, II 1 18). Hence, in reality it cannot be *separated* from Brahman and looked upon as something अद्य. As the Taittiriya declares — “तत्तद-  
“प्रविभक्त-देशात् । परतु विद्यते ।

We, in our अविदावस्था, always *separate* the particulars of nama rūpa, the विशेषs, from the underlying universal or the सामान्य (कारण) । This is Śaṅkara's व्यवहारिक view. But it must be observed that even in our Vyavaharika state, the विकारs really stand *connected* with their सामान्ये—the underlying reality, for the underlying reality is finding the expression for its nature or realised through them. It is not possible therefore to separate them from that which sustains them, without which they cannot for a moment stand. “न कारणोपदम्भमन्तरेण कार्यं स्थातुमुत्सहते । For, it is the underlying सामान्य which sustains its विशेषs — ‘सामान्यमात्मस्वरूपप्रदानेन विशेषान् प्रभर्ति । This is Śaṅkara's पारमार्थिक view. By this, the विकारs as such, do not become unreal, only they are not to be looked upon as something *separated* or अन्य from the reality, as self existing and independent.

† In appearing as जगत्, Brahman has not really become something अन्य, for, it really stands unaffected by the जगत् as its underlying reality, it is the same Brahman still “न हि स्थितायपि हि वार्ये वारणात्मातन्तेरेण स्वतन्त्रमिति” (Ved bhā II 1 9) Under no circumstances have we any right to *separate* the world of nāma rūpa from the underlying Brahman, and treat it as something *outside* Brahman, as स्वतन्त्र from It. The famous illustration of the juggler and his tricks, as described in the commentary on the Brahma Sūtra (I 1 17)', unmistakably shows this. Thus the Māyā is two fold. In its undifferentiated state i.e. in its वारणावस्था, it is undivided in Brahman (अविभक्त). It is सत्—real, in this state. Because it is not now regarded as अन्य or *separated* from Brahman. This is its सामान्यावस्था. But when it becomes differentiated in the form of वार्ये (modifications or विकारः), it is unreal or असत्, for, it is now regarded as separated or अन्य or स्वतन्त्र from Brahman—“अणु महत् वा यदस्मि लोके यस्तु सत् आत्मना दिनिर्गुक्त 'असत्' सपद्यते” (कठ० II 20). This is its विशेषावस्था. This is our व्यवहारिन्द्रिय. But even *not*, from the Pāramārthika stand-point, it cannot be *separated* from Brahman as its underlying reality, and regarded as something अन्य or independent. Hence Śāṅkara has remarked—यद्यद्वारापि परमायामभिप्रायेण तदनन्यत्वमाह (Ved II 1 14)'. Thus Śāṅkara has not anywhere declared the world as such to be unreal. Only when *separated* from Brahman, it is unreal. But under no circumstances, can it be *separated* from underlying ब्रह्म.

How can these be separated? Because, the successive विकारः are invariably *accompanied* by the causal reality of which they are manifestations. It is ignorant, ordinary people who look upon only the विकारः, utterly ignoring the reality which *underlies* each of these विकारः. Śāṅkara has pointed out that it is the *nature* of सृष्टिमा which runs behind the successive changing effects, viz. सृष्ट्वा, कृत्वा, पट् etc. which is their real cause and upon which they exist. It is only our व्यवहारि—view which keeps itself fixed upon the successive विकारः alone, imagining a sort of causal relation among them—

1 This illustration also occurs in the commentary on Māṇḍūkya Upaniṣad

2 In the description of a Mukta Śāṅkara has emphasised this अनयत्व—

‘अहम्त्वमहमज्जामिनि सर्वानयत्वमयमेव ॥ (ते०)

“नासादुपमृ माना पूर्ववस्था उभरासस्यायाः कारणमभ्युपगम्यते, अनुपमृयमानानामेव अनुयायिनां . . . . . कारणभावाभ्युपगमात्” (वे० भा०, 2. 2. 26).

✱ It follows therefore that there is no real conflict between the Pāramārthika view and the Vyāvahārika view of the world, and no necessity arises to declare the falsity of, and thus abolish, the *विचारा* of the world. Even in our Vyāvahārika state, we must try to cultivate the Pāramārthika view and look upon the *विचारा* not as so many *separate* entities (which we ordinarily do), but in *connection* with the underlying reality of which they are mere manifestations. No necessity arises therefore to abolish the things of the world and to declare their falsity.

(3) To declare the world of *nāma-rūpa* as *unreal* is to make it *separated* from Brahman, to make it something *अन्य*, to put it *outside* of Brahman. In this case, the infinite would become simply as not-finite. This is false infinite. Hegel has called it as spurious infinite. ✱ But Śaṅkara nowhere says that the infinite *excludes* the finite. For, in that case, the *opposition* between the world in time and space and the eternal Brahman would be ultimate or absolute and the finite would make the infinite *limited* or finitised. Śaṅkara has pointed this out very clearly in Vedānta-bhāṣya, III. 2. 37. “अन्यतन्निषेधे अगति, ननु परस्परान्न न्यायेन तन्न परस्परैव एव व्यापनः समर्थः etc. etc.” To guard against this difficulty, Śaṅkara has said everywhere that Brahman does not exclude, but *include* *nāma-rūpa* in It. Cf: “ते यदन्तर्गतं तत् त्रय” (Chā. bhāṣya). As soon as you declare *nāma-rūpa* to be unreal, Brahman itself would become an empty *abstraction*, as unreal. For this reason, Śaṅkara has shown that—

“कारणं हि लोके कार्याद्भावे दृष्टं . . . . . यच्च यस्य अन्तर्वाते, तदल्पं भूय जगत् (Chā. bhāṣya, 7. 12. 1) and also—“सामान्ये हि विशेषः अन्तर्भवति” (7. 4. 1). In this way, in the Brahma-sūtra-bhāṣya, *कार्य-मत्ता* has been shown to be *included within* *कारणमत्ता*. The *कार्य* existed in Brahman both *before* their production, as well as *after* production. Not like the Naiyāyikas who hold the *प्रागभावा* of the *कार्य* in the *कारण-मत्ता* before production (Ved. Bhāṣya, 2. 1. 7. etc.). Now, if you declare *जगत्* to be unreal, how would you obviate this difficulty and how would you explain these passages in Śaṅkara? It

is for these reasons that the world of nāma-rūpa cannot be held to be unreal. Hence to *separate* जगत् from Brahman under any circumstances is not possible at all. Śamkara always regarded nāma-rūpa *in connection with* Brahman, the underlying reality. —“न पृथगनुभवः स्मृतं तत्-सादृश्यत्वात्” (Śamkara's शतश्लोकी, vide also दृग्दृग्-दृष्टान्त in the Brhadāraṇyaka.) We erroneously *separate* it and look upon Brahman as becoming something *else* (अन्य), as soon a नामरूप appears. This is due to Avidyā or Māyā. “विशेषगंज्ञा . . अन्यत्वब्रह्मज्ञा . . . . अविद्या” (सू० भा० II. 4. 13) । “मायामात्रमेतत् पदस्थानत्रयात्मना अवमानम् (वे० भा० II. 1. 9)¹.

1 When this erroneous idea of अन्यत्व would disappear, this is मुक्ति । “यद्यप्यद्वयं नदविद्यास्तम्” (तै० 2. 8) “अविद्याकृतेऽन्यत्वावयवमपि विद्यमानम्” (वे० भा० 5. 1. 1). “अन्याभावात्तन्निवृत्तौ . . आत्मभावस्याभावात् भवति” (सू० 4. 4. 20). “द्रष्टृरन्यत्वेन सर्वज्ञा अभावात् . . द्रुक्त्वस्यापि एवमेव द्वितीयाभावः” (उद० भा० 8. 12. 3). There is no *abolition* of the objects of the world meant

## THE INDIAN PHILOSOPHY ON THE REALISTIC SIDE

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The term "Indian Philosophy" cannot be taken to denote any one particular system propounded by a particular Indian Philosopher and developed by his disciples. It has only a collective or a general and vague significance like the term Hindus, and may denote any one or all the codified systems of thought evolved in ancient India. At this day the several systems may fall into two groups: the Vedic and non Vedic. The first group may comprise all those that claim their recognition in the Vedas, or derive from that source their authority for their fundamental positions or assumptions. These are generally spoken of as the Six Systems of Indian Philosophy. The Non Vedic group includes the well known Cārvāka Theory, the Nihilistic Theory of Buddhism and the like.

The Six Systems are, as popularly enumerated, the Sāṃkhya, Yoga, Vaiśeṣika, Nyaṃa, Mīmāṃsā and Vedānta. Here it is needless to explain or examine the scope of any of these or of all. It may be noted that the order in this enumeration has no reference chronologically to their origin and development. The extant literature in each of these systems bears distinct and abundant evidence of its comparative lateness while the high antiquity of the Vedas, especially of the Rgveda, is admitted by critics.

The origin of the Indian Philosophy must, if properly conceived, be traceable to the oldest literature extant, i. e., the Rgveda. If this does not present a systematic exposition of the Philosophy underlying the facts it deals with, the philosophical view must at least be warranted by the facts and the course of thought it records. Starting with this idea the Vedic followers have looked upon the Sāṃkhya and Yoga, Vaiśeṣika and Nyaṃa systems as Non-Vedic. Jaimini's Mīmāṃsā too is spoken of by some as Atheistic though it apparently deals with a particular use of the Vedas. No doubt the Sāṃkhya, Yoga and others do claim allegiance to the Vedas, but their claim is of no intrinsic value.

Now Bādairāyaṇi's system as codified in his Sūtras is the one that has the properest claim to be called the Indian Philosophy. Accordingly, the one tenor that pervades his Sūtras and the Rgveda, i.e., the realistic view they convey of both the fundamental cause or causes and of the phenomena (i.e., all that are produced out of those causes), cannot but impress the reader, if he has not already subscribed to some other theory.

If the Sāṃkhya, Yoga etc., are considered as systems that have had their origin in the Vedic thoughts and in the habits and customs of Vedic followers—a view of high probability—the enquirer may find it evident that the same realistic view pervades them all and that they are only schisms allowing but a partial value to their source, the Vedas. If these systems had attained some systematic development before the appearance of Gautama Buddha, the realistic view so pronounced in them affords enormous strength to that view in relation to the Vedas. On the other hand, the idealistic or monistic views may be easily conceived as the offshoots of the Nihilistic thought that was developed from the teachings of Buddha.

However Jaimini's Mīmāṃsā is admissible into the Vedic fold for, it is evolved in determining the use of the Vedic texts and the performance of the Vedic rites, which is auxiliary to the acquisition of mental powers and greater light for realising the cause or the causes. On taking this view it is possible to understand the mutual references to Jaimini and Bādairāyaṇa in their systems as evidencing their agreement towards the final goal of all Vedic thought and investigation.

Independent researches have shown that the Brahma Sūtras do not contain a single syllable that might go against the realistic view on the part of their author or in the Vedas which he has restored to the world.

Philosophy in general is a highly generalised reading into the things or facts within the range of the human mind. They by nature furnish thinkers with various aspects and points of view. Each thinker is concerned with discovering the permanent and lasting essence lying under the phenomena or the sphere of his

observation and with the grasping and enunciating of the general laws affecting the particular aspect which has engaged his attention.

All the aforesaid systems set up one goal of final beatitude and investigate into various facts for inculcating the knowledge necessary for attaining that goal

The first four distinctly start with the basic ideas of (1) an entity of Intelligent nature, (2) an entity devoid of Intelligence and capable of being modified and moulded, (3) an intimate association of the first with the second and (4) the possibility of their being absolutely separated. The association of the first two is sooner or later found to be undesirable therefore in the Yoga and Samkhya works an elaborate process is evolved and taught for effecting the final separation of the two, while Nyaya and Vaisesika seem contented with the full knowledge alone of the principles

The question why and how the first two came to be associated with each other is not to be raised at all perhaps it should be set aside as impertinent. However, while the relation lasts or while the efforts are being made to put an end to it, the Law of Causation irresistibly asserts itself and it has a real bearing on every step forwards or backwards. Indeed, with the conception of the association is bound up the idea of their acting and reacting on each other and this relation is the only material for explaining the innumerable experiences on both the physical and moral aspects of existence. Again in the course of working out the separation the same two entities have to be made to act and react on each other, but in a different manner. Originally they appear to be endowed with the force of attracting each other and now they have to be overcharged with a force to repel each other without any possibility of a relapse of the original force. Thus the whole process compels us to recognise and admit the reality of the agents at work and of their powers and properties. In the wake of this observation it would be understandable to say or to hold that both the entities are absolutely real, so long as they are perceived to be invariably connected with the several phenomena in intensifying or destroying the association.

Next it may be considered whether any one of the two or both might become absolutely reduced to nothing. Perhaps the annihilation

lation of both was propounded by the Śūnyavādin. His theory confronts the thinker with the absurdity of granting and denying an existence in one breath. Another thinker would have but one entity either the Intelligent or the Non-Intelligent, and temporarily grant the other which he would allow to be finally annihilated. Perhaps this thinker considers that one real entity at the bottom is quite sufficient to respect and satisfy the demands of the Law of Causation. Whatever be the excellence or the defect of this theory, it proves all the same the necessity for admitting at least one entity as real. Thus the root of the realistic view is very deeply and firmly laid. On the other hand all the efforts of the human mind to find an explanation without being marred by contradiction and inconsistencies—the two flaws not edifying to the human mind—require the admission of not only two or more real entities, but also many real properties in each. Further the psychological principles and the Laws of Thought forbid the assumption or rather the conception of an entity called ‘knowledge’ or ‘Consciousness’ which is absolutely bereft of all relation to the knower and the known, and the view of annihilation of the mind which is at the root of all these efforts. This point is felt to be really so strong as to compel Prof. Huxley to remark, “The more confirmed materialists we are the more confirmed idealists we become” for, the materialist has after all to express his positions in terms of ideas which distinctly point to the firm ground, that is, the mental faculty, an essential and most edifying privilege of human existence.

Some thinkers may set at naught such glaring objections and difficulties and feel charmed to claim a dignity for Philosophy in general by recognising and granting but one existence destitute of all attributes or properties and according to them the justification of this position consists in that it does not involve the assumption of many entities, which, they say, is unphilosophical but when they go forward to explain the phenomena, they are forced to bring in the temporary entity and its properties only to be denied at the end.

To illustrate the necessity for adopting the realistic view, let us take for instance the Chemical Science. It demands the recognition of some properties over and above the vague notion of existence or substance in the thing which must be accepted as the

cause of a particular effect. The effect in its turn presents some properties or aspects inherent in it and these cannot be explained except in terms of the cause and its properties. Similarly in every branch of science the relation between various things or facts forces at every stage upon our attention the supremacy of the Law of Causation. Only by offending this fundamental law could we speak of the cause or the effect as unreal, whether it is the root cause in the very beginning or grossest phenomenon in the final stage of development.

The human mind cannot generally be brought to despise the law evolved out of itself for its very aspirations and achievements are of value only when there is the possibility of an intelligent grasp of both the cause and the effect and of reaping the joy of such a grasp. If on the other hand both such a grasp and the joy of it were denied, all the efforts of the human mind would have to be admitted as quite devoid of purpose either in their inception or in their conclusion and all this is very briefly indicated in the remark — यदि चेद्व्यपारयोऽस्य स एतिमित्वेन विभाति परिशेष्यात् । कलमप्यथ मुक्तिरीदृशी स्यादिति नो नैव धिनोत्सुपास्ति रेव ॥ *Madhva Vijaya, Canto 13 śloka 59*

The purport of the verse just quoted is that when the characteristic attributes of an intelligent existence are totally denied of it in the final stage, the idea of final beatitude is indeed reduced to a state of absolute darkness or unconscious state. However, the attraction for the theory has been incalculably vast and powerful and perhaps that is due to the fear of miseries which seem to be constant and invariable associates of consciousness generally in human life. Indeed so charming an aspect is lent to the theory by the promise it holds out of absolute freedom from that fear. Thus the point worthy of investigation is the nature of consciousness itself. Here the issues are whether it is an absolute and proved law that, in the ordinary acceptance, consciousness coexists with misery or whether consciousness may exist exempt from miseries from eternity to eternity or only at some advanced stage. Now, in differing from the aforesaid school of thinkers, the stern realistic thinker has first to take the boldest step of stating that Consciousness does not at all imply or connote the sense of misery. On the other hand it is comparable to the nature of a mirror which faithfully bears the image of a beautiful,

or an ugly face according as this or that is opposed to it. Here both the beautiful and ugly faces, besides the mirror, are two real existences, the latter being fit to be shunned and the former fit to be sought after as a lasting purpose. The next step is to find out how to shun this and secure that. On this analogy it is easy to see how the conscious being may have its attribute of consciousness without being assailed by misery through eternity. This position naturally leads to granting more than one entity as real. For, relativity of knowledge is an absolute law and makes it inconceivable how there could be knowledge that does not obey it. If for argument's sake any knowledge could be supposed to exist without implying the relative positions of the knower and the known, it must remain an eternal problem without solution why such an existence should at all be called consciousness. When we speak of that existence, we do express it in terms of *knowledge* (ideas) which obeys the law. If this medium of relative knowledge be supposed to vanish into nothing at any stage, we are left without the possibility of realising the attainment sought after. Thus all the efforts would end in complete frustration of the object with which we start. Comparing then the dull existences with human life, the former, we must admit, are more fortunate than human beings; for, they do not evidently start on any activity with a purpose and they have no disappointment at the end. Such considerations lie at the very foundation of all philosophy on the metaphysical side : and they are evidently given their value by the realistic thinker Śrī Bādarāyaṇa or Śrī Madhva, and their view finds support in the main body of the Vedas whose sense is determined by the Brahma Sūtras, the genuine Purāṇas, Itihāsas and Tantras, which Bādarāyaṇa has given to the world. It is of interest to note here that Śrī Vyasa's system is treated as one different from that advocated by Śrī Śaṅkara in a work called SARVA-SIDDHĀNTA SAṂGRAHA attributed to himself and published by the Govt. Oriental Mss. Library, Madras. Agreeably to these authorities and the fundamental principles of Logic and Psychology Śrī Madhva lays down the most fundamental dictum of Bādarāyaṇa's system, to be "There could be no knowledge or consciousness, be it a substance, or an attribute or property inherent in any substance, which is not related to the knower and the known."

The next law he recognises as equally important 'is that of Consistency. It is in satisfaction of this grand Law that the principles of logic are in operation and become valuable. The two Laws thus enunciated form the ground-work of the science of Logic and he does not claim originality and only draws our attention to an old work, (perhaps not recoverable now), called *Brahma Tatva*, from which he makes quotations ( vide-*Tattva Nirṇaya Pariccheda* 1 ) The first Law operates so as to furnish us with the facts of both the physical and mental world and the second Law operates in deciding the relations between those facts and in testing the validity of the results attained by the conscious being at every stage.

As already stated the law of causation is still more fundamental as lying at the root of the aforesaid two laws and its operation is evident in all the mental and physical phenomena and in their mutual relations. The recognition of this point is compulsory so long as the aforesaid definition and scope of knowledge cannot be denied or set aside.

These positions of vital importance in his realistic point of view are expounded in almost every work of the Ācārya; for the purpose of this short paper his *Bhāṣya* of the *Aitareya Upaniṣad* may be referred to, as this portion of the *Rgvedic* collection deserves to be considered first in discovering the germs of the philosophical view of the early Āryans. As generally admitted the *Āraṇyakas*, and especially the portions marked out as *Upaniṣads* contain the philosophical cogitations of those, or of eternal, thinkers.

Scholars must have already noted that the *Māyā* theory does not find any shadow of admission into the *Bādarāyana's* philosophy as codified in the *Brahma-Sūtras*. This view is very much strengthened by his introducing the word *MĀYĀ* twice in his *Sūtras* altogether in a different sense. Even according to those that believe that the *Sūtras* deal only with the *Upaniṣads*, it is clear, from the very use of the word *MĀYĀ* in the *Sūtras*, that he does not countenance the theory of illusion read by some into the *Upaniṣads*, and it must be conceded that Śrī *Bādarāyana* must have, more than anybody else, been very familiar with the meaning and force of that term in the range of Vedic literature,

The course of creation or evolution so elaborately dealt with in this Upaniṣad would be quite unmeaning and a worthless infliction if all the phenomena are baseless and unaccountable appearances. According to modern scholars the Vedic Literature, especially the R̥gveda in its various sections, are records of Aryan thinking of the highest antiquity. Consequently the explanation of creation given here is seen to be quite different from what the Sāṃkhya works offer. The foremost of the distinguishing features in the description of this Āranyaka consists in speaking as interpreted by Śrī Madhva, how the spiritual and physical principles are both brought together in a natural manner and how they are related to one another. The whole exposition appears to follow the course of evolution of the gross effect from subtler essence. In Khaṇḍa iii of Adhyāya III the use of the term Retas is most significant (the same idea may be taken to be conveyed in English by the word seed) and it means the highly concentrated essence and vital principle in a thing, which reproduces the like of the thing out of which it is evolved. Such elaborate exposition is naturally intended to show how enduring the causes are, how real the laws of operation are, and how the things are related in the beginning as well as at the end. And this exposition cannot be said to savour of the theory of Illusion : thus the serious character of this Upaniṣad would then appear to offer a robust opposition to that theory.

In Khaṇḍa v there is a further explanation how the spiritual principle is at work through the instrument of the physical substance. Whether it is a sage who, according to the moderns, speaks through these passages, or it is an eternal testimony, the ardent adherence to truth and truthfulness is emphatically expressed towards the close of this Khaṇḍa. Similarly numerous are the passages in this Upaniṣad itself, not to say anything of other Upaniṣads, that do afford strong support to the realistic view espoused by Śrī Madhva.

Popularly, the changes in the things or the disappearances of things in their phenomenal or gross form are taken to be the proof or support of the theory that all phenomena are unreal and their cause is also unreal, though the back-ground alone on which they are projected is admitted to be an absolute reality. Particularly against

this position the Ācārya has pointed out in various connections that it is not possible to hold the theory of illusion without granting two realities and no illusion could arise if there were but one absolute reality “अतो न कुत्रापि सदृशसत्यवस्तुद्वयं विना भ्रमः” vide (Tattva Nirṇaya) Thus the realistic view is forced upon us by the very ground which should be taken up for the explanation of misapprehension, and the Theory of Illusion offends not only the law of knowledge, but also the grandest law of Consistency.

When the main grounds for holding the realistic view are so clear from the indirect proof afforded by the examination of the opposite theory, it may also be positively described as follows: The positive and concrete principles that exist from eternity cannot be reduced to nothing. The mere appearance and disappearance of gross things cannot support the view that the roots of phenomena are unreal and that mere changes cannot constitute unreality. On the other hand when the root is real, the phenomena too must have inherent in them the attribute of reality belonging to the cause. The changes and the forms as prescribed under proper conditions are facts in the given time and place. The truth of this view is a matter of common and simple principle of the Chemical Science, that a product definitely represents the material causes, though the form is different and very often its properties, too: further the product cannot be unreal in so far as it can produce some other effect in its turn. This character of every phenomenon cannot but imply the reality underlying it: for facts are facts in the given form and in the given time and place, unless one fact is mistaken for another.

Again the realistic theory held by the Ācārya is not open to the objection urged against the Prabhākara who holds that there is no misapprehension. In the Ācārya's system, misapprehension has a place: it is a mental phenomenon and on the mental side it is a reality so far as it is a psychic act, though the validity of the apprehension is questioned only with reference to the object it refers to. For, the psychic phenomenon by itself is a reality as proved by the law of causation. The very term misapprehension implies that the thing or the aspect apprehended does not at all exist in the range of the senses, while the apprehension indicates the relation of the sense or senses to some other realities with which they have previously

been associated and now connected. Indeed, the mind and the senses do contribute many more aspects than what is contributed by the thing with which the sense comes into contact at the time of an act of misapprehension. And it is not always that the mind and the senses are liable to the abuse of their powers or previous experience, and they do so only under particular disadvantageous conditions. Standing on this firm ground the Ācārya draws a clear distinction between the function of the senses in proper conditions and that under other conditions. Whatever is invariably observed to be through the medium of sound senses, examined if necessary with proper tests, cannot be denied to exist or set aside as unreal. Such is the well defined realistic view which Śrī Madhva has vouchsafed to the thinking world.

that that implication is to be rejected as of no value. This objection is, very strong as it might seem, shown by the Ācārya to be of no real force : for it undermines the very ground on which it must stand. When the mental phenomena fall into two groups as apprehensions of facts and misapprehensions, there is no reason to set aside as false what the former implicate. It is this last position which ensures the purpose and usefulness of all the Pramānas or means of knowing the truth. When all the means available are set aside as untrustworthy, there is no escaping the charge of contradiction.

In conclusion the inquirer may profitably note how the Ācārya defines Pramāna. This term is by most thinkers taken to mean only 'the *instrument* or the *means*' of correct apprehension of a thing, whereas the Ācārya goes a step farther in laying down that the primary evidence, in the sphere of consciousness, of anything is the knowledge of the thing itself and it is only in the next step the channel comes up for consideration : for when the perception has arisen it does not again require or imply the help of the medium for its reference or going on to the thing. On the strength of this observed character of perception or knowledge the term Pramāna is taken to denote both the perception and the means thereof so far as they refer only to truth invariably under all tests. The whole strength of the realistic thought thus rests on the recognition of the inviolable nature of the Pramānas as distinguished from the means of misapprehension (प्रमाणाभासः)

In the light of these Pramānas, a natural interpretation of the Rgveda in all its branches is seen to furnish absolute support for the realistic view and in that light the contents of the Veda may be said to be very briefly and effectively condensed into the chapters of Aitareya Āranyaka on which Śrī Madhva has written his Bhāṣya.

SMṚTI THEORY ACCORDING TO NYĀYA-VAIŚEṢIKA  
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I

It is a fact that nothing is lost in the universe. It is only a change of form that takes place while the essentials remain the same. Each and every form that appears before us retains its individuality and retires in the same form in some other corner of the mental world after giving rise to another form in succession. This is not only true of the material substances but also of the mental things, such as, cognition, desire, will, etc. Thus when a man perceives something, no doubt, that actual perception vanishes from the sight in the next moment giving place to another cognition but nevertheless, it is retained in the same form somewhere else. In other words, it can be said with certain confidence that everything, whether mental or extra-mental, that comes to exist once, does remain in the same form although new forms spring up out of it in succession. It is, therefore, true to say that everything and anything of the past experience, either of this life or of the previous life, can very well be recalled in almost the same form in which it had been experienced before. This is a fact which cannot be gainsaid. If the experience had changed or lost it would not have been possible to *re-cognise* it even after a short interval and express it as 'I had cognised it as such before'. So has been said—  
'नास्ततो विद्यते भावो नाभाधो विद्यते सतः'.

The mental faculty which is responsible for the above statement is *Smṛti*. About the definition of this term no clear idea is found in either the *Nyāya* works or the *Vaiśeṣika* works. The little that we know of it is that *Smṛti* is an attribute of the *Ātman*,<sup>1</sup> and that it cannot be anything else.<sup>2</sup> This being a fact, *Smṛti* can be included in the *Buddhi* or *Jñāna* only. In other words, we can define *Smṛti* as a form of *Buddhi* which inheres in the *Ātman* by *Sanatva* relation.

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1. *Nyāya-Sūtra*, 3. 1. 14; 3. 2. 40.

2. *Vātsyāyana's Bhāṣya* on *Ibid.*

It is that faculty of living beings upon which worldly *Vyavahāra* (usage) entirely depends.<sup>1</sup> It is generally expressed in the following forms of judgment (a) I knew that thing; (b) I had cognised that thing; (c) That thing had been cognised by me; and (d) I had a cognition in regard to that thing.<sup>2</sup> From all these it is clear that the act of *Smarana* is a *recognition* of what had been already cognised.

Similar idea is found in the *Vaiśeṣika* works also.<sup>3</sup> *Prāśastapāda* makes it more clear and says that *Buddhi* is of two kinds — *Vidyā* and *Asūdrā*. *Smṛti* is one of the four sub-divisions of the former.<sup>4</sup> *Vidyā* has been characterised as a cognition which is free from doubts and contradictions and is decisive, hence, *Smṛti* is also of the same nature.<sup>5</sup>

Almost all the later writers on *Nyāya* and *Vaiśeṣika* hold a similar view about the meaning and classification of *Smṛti*. The only difference is that they differ from *Prāśastapāda* in subdividing *Buddhi*. They hold that *Buddhi* is sub-divided into *Anubhava* and *Smṛti*; and the former is again sub-divided into *Pratyakṣa*, *Anumāna*, *Upamāna*, and *Śabda*, while the latter is left alone. In other words, *Smṛti* is not classified under the same head along with *Pratyakṣa* etc. by the later writers, as has been done by *Prasastapāda*.<sup>6</sup> This shows that according to *Prāśastapāda*, *Smṛti* is a separate means of right cognition like *Pratyakṣa* etc. This view has found its support in the *Nyāya-līlāvati*. *Vallabhācārya* says that its being a separate means of cognition should not be denied on the ground that it is not used as *Pramā*; for, when it tallies with the actual past experience, it is clear that there is the use of *Pramā* as regards *Smṛti*.<sup>7</sup> *Gautama* and *Kaṇāda* and their followers do not hold this view.<sup>8</sup> Later on, the author of *Kandali* refutes it.<sup>8</sup> The position of *Vallabhācārya* is

1. *Ibid.* 3. 1. 14, p. 455, Dr. Jha's Edition.

2. *Ibid.* on *Nyāya Sūtra*, 3. 1. 14, p. 456.

3. *Vaiśeṣika-Sūtra*, 9. 2. 6.

4. *Padārthadharmasaṃgraha*, pp. 172 and 186, Vizianagaram Series Ed.

5. *Kandali* on *Ibid.*, p. 172.

6. *Padārthadharmasaṃgraha*, p. 186.

7. *Nyāyalīlāvati*, pp. 67-68, Nirnayasagara Ed. 1915.

8. *Kandali*, p. 257.

clear ; for, according to him, it appears, *Pramā* is that which corresponds with the reality.

## 2

After the usual process of cognition when the result is obtained a kind of impression (*Satiskāra*) is left behind by that resultant cognition which itself vanishes afterwards. Such an impression, which is the exact copy of that cognition, has got the *Ātman* as its substratum. Every piece of cognition leaves behind it an impression. But those which are due to (a) intensified (*Paṭu*) cognitions, (b) repeated cognitions, and (c) impressive (*ādarā*) cognitions produced by special efforts are more vivid and are easily recalled.<sup>1</sup> This has been explained by Śrīdhara,<sup>2</sup> as :—

(a) *Paṭupratyaya* — We find that a forcible mental impression is produced when the *Ātma-Manas-contact* is influenced by the intensified cognition of an object that excites the wonder of the observer ; as for instance, the man of the South having never seen a camel finds it a wonderful object ; hence, when he perceives it, his cognition of it is so intensified that it leaves behind it a lasting impression on his *Ātman* ; and thus it makes him vividly remember it later on.

(2) *Abhyasapratyaya* — In regard to such things, as (a) study : learning of the *Śāstras* and *Āgama* etc.; (b) arts : painting of pictures etc., and (c) physical exercise : practice of the use of the weapons etc. we find that these are regularly practised with reference to one and the same object, and the impression produced on the *Ātman* remains for a long time and thus the *Smṛti*, due to this, is extremely vivid.

(3) *Ādarapratyaya* — When a man puts forth special efforts to perceive an object never seen before, the cognition that he has is as impressive as the perception of the flash of lightning ; and it is such a cognition that is meant by the term *ādarapratyaya*, and when the *Ātma-Manas-contact* is aided by such a cognition, there appears a peculiarly intensified impression on the *Ātman* ; this character is indi-

1. *Padārthbadharmasamgraha*, p. 267 ; Dr. Jha's Trans. pp. 573-74,

2. *Kandall*, pp. 267-268.

cated by the fact of its not disappearing even after the interval of a long time. For example, on the full moon day of the month *Caitra*, which has come in contact with the spica star (*Citra-nakṣatra*), at mid-night are seen silver and golden lotuses in the *Devalbrada*. Having heard this many people gather on that day on the banks of the lake, with a view to witness the phenomenon and when the middle of the night is about to arrive, they fix their eyes and their *Manas* intently on the lake. The lotuses actually appear and even though they are perceived but for a moment, the sight is so impressive that the impression created on the *Ātman* is very keen and tends to the fact being remembered very distinctly even after a lapse of time.

Such an impression is left behind, by the cognition, on the *Ātman*. After the cognition and the impression of that cognition being stamped on the *Ātman*, the man who had that cognition forgets altogether that act of cognition. He is also not aware of the fact that any impression has been produced and left behind on the *Ātman*, for the impression is not perceptible to our external sense-organs.

After this when the same man, who had the cognition and on whose *Ātman* the impression was stamped, desires to recollect his particular cognition of the past he makes an effort by directing his *Manas*<sup>1</sup> towards it and with the help of the following causes *Pranidhāna* etc. the impressions are aroused and through the *Law of Association* and the resemblance of the characteristic of the particular thing to be remembered, recollection of the desired object takes place.

The following are some of the causes by which *Smṛti* takes place<sup>2</sup> :—

1. *Pranidhāna* — when we desire to remember anything, we withdraw our *Manas* from all other things and direct it towards that very thing which we want to recollect or towards the attributes of that very thing which will finally lead us to the desired object. This act of concentrating the *Manas* is called *Pranidhāna*.

1. Vātsyāyana's *Bhāṣya* on *Nyāya-Sūtra*, 3 2 30, p. 532, Dr Jha's Ed,

2. *Nyāya-Sūtra* and *Bhāṣya*, 3, 2, 41,

- 2 *Nibandha* — when a number of topics are treated in one book, those topics become mutually related so much so that when one of these is seen others are also remembered. For instance, says Vācaspati Miśra,<sup>1</sup> in this very *Bhāṣya* of *Vātsyāyana*, the *Pramāṇa* and *Prameya* etc are arranged in one connection so that when a man cognises *Pramāṇa* he also remembers *Prameya* and *Vice Versa*.
3. *Abhyāsa* — an attribute of the *Ātman* produced by the repetitions of the same object.<sup>2</sup>
- 4 *Linga* — is of four kinds — (a) *Saṃyogi*, as for instance, smoke is the *Saṃyogi-Linga* of fire, (b) *Samarāyi*, as for instance, the horn is the *Samarāyi Linga* of the cow, (c) *Ekārtha Samarāyi* (co-inherence in one substratum), for instance (1) the hand is the *Ekārtha Samarāyi Linga* of the feet<sup>3</sup>, (2) and the colour is the *Ekārtha-Samarāyi-Linga* of touch<sup>4</sup>, and (d) *Virodhi* — for example, non *bhūtas* are the *Virodhi (contradictory)-Linga* of the *Bhūtas*
5. *Lakṣaṇa* — as the limb of an animal reminds us of the class of that animal.
- 6 *Sadrśya* — the resemblances of *Devadatta* seen in the picture remind us of *Devadatta*.
7. *Parigraha* — ownership — as the servant reminds us of the master and *Vice Versa*
- 8-9 *Āśraya* and *Āśrita* — as the sight of the leader reminds us of his subordinates and *Vice Versa*.
- 10 *Samlandha*<sup>5</sup> — the pupil reminds us of the teacher and the priest of the *Yajamāna*.

1 Tātparya śikṣā, p 574, Kashi-Sanskrit Series, Benares, Ed

2 This *Abhyāsa* produces *saṃskāra* which when aroused produces *Smṛti*.

3 This illustration is possible when the *Samūsa* of the term is as — एकस्यावयवितोऽर्थस्य समवायोऽत्र ।

4 In this case the *Samūsa* would be — एकस्मिन्नय समवायो यस्य ।

5 Some sort of relationship is involved in all that is enumerated here. Hence *Sambandha* here stands for other than that which is specially enumerated — Tātparya, p 575

11. *Anantarya* — sequence — where the first act reminds us of the consequent acts.
12. *Viyoga* — separation — when a man is separated from another and feels the separation, he remembers the other and *Vice Versa*.
13. *Ekakārya* — co-profession, as for instance, one cutter reminds us of another cutter.
14. *Virodha* — of two rivals The sight of one reminds us of the other.
15. *Aśāya*<sup>1</sup> — Greatness reminds us of that which produced it.
16. *Prāpti* — when one has either acquired a thing, or wishes to acquire it, he is frequently reminded of the thing to be acquired
17. *Vyavādāna* — Cover reminds us of that which is hidden in it, as the sheath reminds us of the sword
- 18-19. *Sukha* and *Duhkha* — Pleasure and pain remind us of their causes.
- 20-21. *Ichha* and *Dveṣa* — Desire and Aversion remind us of that which is desired or hated.
22. *Bhaya* — Fear reminds us of its cause.
23. *Arthitva* — reminds us of the objects which are required
24. *Kriyā* — The action of a man reminds us of that man, as a chariot reminds us of its maker.
25. *Rāga* — Love reminds us of the beloved.
26. *Dharma* — Merit reminds us of our previous castes of previous births
27. *Adharma* — Demerit reminds us of the causes of pain experienced before.

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1. It also means *Saṁskāra* In that case the *Upāyana-Saṁskāra* reminds us of the *Ācārya*

These are some of the causes which according to the *Nyaya-Sūtra* lead to *Smṛti*. A careful study of these shows that all these are so many phases of one and the same general law – the *Law of Association* which is stated as – “एकसंबन्धिज्ञानमपरसंबन्धिनं स्मरयति.”

Thus the directed *Manas* comes in contact with the *Ātman* which possesses that impression of particular cognition which is to be remembered; and through the *Ātman* the *Manas* comes in contact with the particular impression by the relation of *Samyukta-Samavāya* and then that impression is revived and the past experience is recalled. Sometimes recollection takes place very soon while in some cases, it takes time. In the former case, it is due to the intensity and the vividness of the impression. In the latter case, there are two reasons: (a) a very simple reason is that the impression is very dull due to the unforcible nature of the cognition; (b) the *Ātman* is *Vibhu*. It extends even outside the limitations of our body. Impressions find their place on the *Ātman* both in and out of the organism; for, no two impressions can exist together in the same place. In case the impression, for the revival of which an effort is being made, be on the *Ātman* which is not within the limitation of the organism, the *Manas* has to go out of the organism, to come in contact with the *Ātman* on which that impression is stamped; and it is, therefore that the *Smṛti* takes place after a long lapse of time.<sup>1</sup>

This view has been refuted by *Gautama* and his follower. They hold that (a) the *Manas* cannot go out of the organism as long as the particular man who is to remember is living. If the *Manas* goes out, the body will fall down. (b) If at all, the *Manas* goes out, the *Ātma-Manas-contact* thus brought about cannot produce any cognition; for, cognition being a form of *Bhoga* must take place and be felt in the *Bhoga-yatana*, that is, the organism.<sup>2</sup>

The opponent holds against the above that the organism will not fall down; for, the *Manas*, being very swift in moving, can go out of the organism. With the revival of the impressions it returns and gives rise to that *Prayātna* which will allow the organism not to fall

down. It may be just the otherwise also. That is, the *Manas* after producing the *Pratyakṣa*, goes out and returns very swiftly. Hence the *Manas* can arouse the impressions outside the organism as well as can cause the organism to be retained.<sup>1</sup>

This has been also rejected.<sup>2</sup> *Vātsyāyana* gives his own explanation for the delay in recollecting. Thus he says the *Manas* is held concentrated with a desire to remember and there appears a series of thoughts, and when of those thoughts, there appears the thought of object which serves to be the specific characteristic of the thing to be remembered, then *Smṛti* takes place.<sup>3</sup> This whole process takes some time which causes delay in *Smṛti*.

As to the question of simultaneity of *Smṛti*, we know that the *Ātma-Manas-contact* is an essential factor of a cognition. *Manas*, being atomic, cannot come in contact with more than one point at a time. Thus there is no possibility of simultaneity of any cognition. But this does not put an end to our query, for, even this being a fact, the seat of *Smṛti*, which is the *Ātman*, is not a material substance and hence, we cannot speak of there being points (*Pradeśas*) on the *Ātman*, and also of the fact that impressions occupy separate place on the *Ātman*. That is, all the impressions may co-inhere in the same substratum without there being any overlapping.

This being the fact, when the *Manas* comes in contact with the *Ātman* and through it with the impressions, why does not the *Manas* come in contact with all the impressions inherent there and cause the *Smṛti* of all the impressions simultaneously?

The answer is that no doubt the *Manas* can come in contact with all the impressions but that is not the only cause of cognition. There are other auxiliary causes which being absent do not make the simultaneity of cognition possible. It is, therefore, that the word *Pratyakṣa* has been explained by *Uddyotakara* as meaning "the presence of auxiliary causes". The case is the same as that of sound. It is this: all the several sounds appearing in a series inhere in *Ākāśa*,

1 *Ibid.*, 3 2, 29 pp. 581-2.

2 *Ibid.*, 3 2 30

3. *Ibid.*

a common substratum, yet only those of them are actually heard the auxiliary causes of whose cognition are present, and others are not heard. Similarly, in the present case, those impressions alone lead to *Smṛti* which have for their revival their auxiliary causes present.<sup>1</sup> Hence, like all other cognitions, *Smṛti* also does not happen simultaneously.

*Smṛti* and *Anubhāva* have been separated under two distinct heads by the later *Naiyāyikas*. But *Anubhāva*, used in its widest sense, meaning cognition, can include the former under it. This is clear from the treatment of it by *Prāśastapāda*:

*Pratyabhijñā* and *Smṛti* - These are two different processes of our mental faculty. In the case of *Smṛti* it is not at all necessary that the thing which is to be remembered should be present before our sense organs, while in the case of *Pratyabhijñā* it is essential that the thing which is to be recognised should be perceived by the external sense-organ at the time of its recognition. When a man, for instance, who has seen a tree with a monkey on it, sees either the tree or the monkey alone, he at once remembers the other one, through the *Law of Association*. This is a case of *Smṛti*. In the case of *Pratyabhijñā*, the object which is recognised is actually present before the external sense organs. This in *Pratyabhijñā* the impression as well as the actual perception of the thing perceived before are equally important. As for instance, on seeing *Devadatta* who had been seen before, one recognises that he is the same *Devadatta* whom one had seen before.

Some are of opinion that impression is the direct cause of *Smṛti*, while in *Pratyabhijñā* *Smṛti* produces remembrance of identity, which in its turn is the direct cause of *Pratyabhijñā*. Truly speaking, *Pratyabhijñā* depends upon *Smṛti* for its existence.

*Smṛti* and *Śāpna* - Some identify these two terms. The reason is that there is some resemblance between the two, as some of their causes are, in several respects, common.<sup>2</sup> But they are two different

1 Nyāyavārttika, p. 427 Benares edition.

2 Nyāya Sūtra and Bhāṣya 4.2.34. Vaiśeṣika Sūtra 9.2.6-7. Umesh Mishra - *Dream Theory in Indian Thought* pp. 273-83. Allahabad University Studies Vol. 5.

things of our mental world *Smṛti*, which tallies with the actual occurrence, is not included under *avidyā* — false knowledge — while *Śvapna*<sup>1</sup> is generally false except in some case of “*Prophetic dreams*” which always refers to the future. *Smṛti* is only a reproduction of the past experience without any addition of novelty. There is no displacement in it. In the case of *Śvapna*, the displacement and novelty are always found.

*Smṛti and Anuvyavasāya* — These are also two different processes. According to *Nyāya* and *Vaiśeṣika* when any cognition takes place, there is a desire in the mind of the cogniser to know whether the cognition has really taken place. Hence, just after the cognition the cogniser has to direct his *Manas* towards that cognition and then he perceives through his *Manas* the previous cognition and expresses himself in the form “I possess the knowledge of a jar”. This *Mānasika* perception of the previous cognition is called a *anuvyavasāya*. It should be treated as different from *Smṛti* for following reasons. (a) there is no lapse of time, and (b) there is no necessity of the revival of the impression. The common points are (a) both are objects of our *Mānasika* perception, and (b) a desire to direct the *Manas* towards the bringing up of the previous cognition is also common.

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1. For further details vide — Umesha Mishra — *Dream Theory in Indian Thought*, Allahabad University Studies, Vol. 5

that quarter only. The Gujrati literature of the second half of this century consequently differs materially both in quantity and quality from that of the four centuries ending with the first half of that century. This is as much true of that dealing with philosophy as of that with any subject of worldly-interest.

2. When we cast a glance at the philosophical literature in Gujrati during the four centuries from the middle of the fifteenth to that of the nineteenth century, we find that the Gujrati writers of that period knew no other except the orthodox systems of philosophy, that of the six systems it was only the Vedānta that the Gujrati bards took to kindly, that of the four schools which interpreted the principles of that system, those which attracted their attention were two, namely the Bhāgavata, (from which latterly sprang the Vallabha) and the Śaṅkara schools, and, that of those two it was the former which was more popular amongst them. This is as it should be because the large majority of even the highly educated people of to-day find it difficult to grasp and if they grasp then to realize the correctness of the Advaitism of Śaṅkara, so subtle it is. It also appears that till the time of Dayaram, whose activity was in full swing at the time when the new educational policy was started and prose literature on various subjects of educational and other interests began to appear in a large quantity in the forms of journals, pamphlets and books under the auspices of educational institutions and social reform associations, all philosophical compositions had, in pursuance of the traditional method, been made exclusively in poetry and that no attempt was made by any author to depart from that method of handling the subject. Lastly, it appears that the number of the poets who have left works of outstanding merit during this long period is indeed very limited, there being Narsinh Mehta and Bhima in the 15th, Akhobhakta, Pramanand, Narahari and Ratneshvara in the 17th, Pritamdas in the 18th and Dhiro, Nirant, Brahmananda, Muktananda, Gauribai and Dayaram in the first half of the 19th century.

3. On the other hand the second half of that century presents a remarkable difference in all respects. The first batch of Gujrati writers who emerged as the result of the new educational policy of the British Government was so much inebriated with the fresh vine

of the material Western culture that it began to condemn everything Indian, from the religion down to the manners of living and eating and spent all its energy in trying to reform Indian society and bring it up to the level of the Western, which they could not believe could have any fault. Within a few years however the first flush of enthusiasm died out as experience increased and sober thoughts began to prevail, and the Gujrati writer who was the first to be disillusioned was the one who in the prime of life was one of the most powerful writers in favour of the imitation of the Westerners in everything, and was one of the two great poets of the new era and the father of modern prose, namely Narmadashankar (1833-86). He explains that this somersault in his mental outlook came about when he studied the other ancient civilizations, namely the Egyptian, Assyrian, Babylonian, Greek and Roman, and thereafter turned his thoughts to the indigenous civilization of India and studied the Sanskrit works on religion and philosophy (Vedānta only). He having assimilated the principles underlying them has composed a number of poems on Jñāna, Vairāgya and Bhakti which are embodied in the Narmakavita, a collection of his poems published by himself about the middle of his life, and a book entitled Dharma-vicra published a year before his death. They show that when he turned his attention to those subjects he did not leave them till he had thoroughly grasped the truth as embodied therein, that he was as passionate in his attachment to the serious side of life as in that to its lighter side and that he did not adhere to any particular school of the Vedānta but was willing to absorb whatever was good in the teachings of Śaṅkara and Vallabha which alone had till his time reached Gujrat.

4. The next great writer on religious subjects was Bholanath Sarabhai (1823-86), the most prominent of the few illustrious inhabitants of Ahmedabad who pioneered the movement of the Prarthana Samaj, a replica, so to say, of the Brahmo Samaj of Bengal. His most notable work is the Īśvara Prārthanāmālā. Being a passionate reformer he did not adhere to the doctrine of one particular school of the Vedānta philosophy though he studied that philosophy from the original works in Sanskrit and made a copious use in the prose portion of that work, of several agreeable ideas contained therein. The cult of Prarthana Samaj, as of its prototype in Bengal, being to

wean people from image-worship, to acquaint them with the true conception of God, the Almighty and the Merciful, and put them on the path of true devotion, which according to them consisted not in making offerings of flowers, fruits and perfumery in order to appease God as if He were a human being, but in knowing His true nature and so conducting oneself in life as to make the least possible departure from the path of truth and virtue, his poems show that he never lost sight of the distinction between the Supreme Soul and the individual souls.

5. The man who made the realization of the absence of that distinction the *summum bonum* and the propagation of that doctrine from various view-points for the benefit of the educated youths the sole aim of his life was Manilal N Dwivedi, an inhabitant of Nadiad (1858-98). During the short space of 14 years for which his human frame served him after the completion of his University education, he studied almost all the most important works in Sanskrit on the Vedānta philosophy and composed and published a fairly large number of books on that subject and over and besides that tried indirectly to weave it into the life of our growing nation by advocating reforms calculated to make it fit for the reception of the knowledge of the Self through articles on various topics connected with it in his journal which originally called 'Priyamvadā' was latterly styled 'Sudarśana'. His principal writings, besides those in English which were published in order to appeal to the educated Indians who were blindly running after the Western ideas in philosophy, religion, politics, literature and social organization, are 'Premajīvan with Commentaries', 'Miśradhvani', 'Bhagavadgītā', 'Abhedormi', 'Vṛttiprabhākara', 'Pañcaśati', 'Catuh-sūtri', 'Ānubhava-pradīpikā', 'Śaddarśanasamuccya', 'Śruti-sāra-samuddharana and about 60 articles in the 'Priyamvadā' and 'Sudarśana'. Although the doctrine propounded in them is that of the absolute identity of the individual with the Supreme Soul, which was first taught in a systematic form by Śamkarācārya, he takes care to mention that he holds it out as the true doctrine not because the founder of the Advaita school has propounded it but because he is convinced that it is the only true one. Nor does he agree with Śamkara in holding that this ideal is attainable only by renunciation i. e. the complete severance of one's connection with one's relations and the things of the

objective world. About 17 years before Mr. B. G. Tilak published his 'Bhagavadgītā-rahasya' or 'Karmayoga-sāstra' this literary hero of Gujrat had the boldness to interpret the Bhagavadgītā without the help of any commentaries and to proclaim the view that the ideal which that work was intended to hold out to the aspirant was not that of physical but mental renunciation and that even after knowing the Self one was expected to do such acts as one was capable of for the good of mankind. The reason for this view lies according to him in the fact that it is not by flying at a distance from the objects of sense that one can overcome the natural tendency of the human mind to run after them, to try to have them and to feel miserable if they are not secured or to hanker after others if they are secured. In support of this view he brought to his aid the third visible aspect of Brahma, namely Ānanda, i. e. joy or love, and preached the doctrine of universal love in his poems 'Premajīvan', 'Abhedormi' and others. He has also carefully warned his readers against confusing this love with the flickering sentiment that binds together persons of the opposite sexes through selfish motives, it being according to him "the least of that love which is the gospel

the sons of India who followed the Hindu religion, and having met with views similar to those formulated by him, in the monumental works of Europeans such as Milton, Goethe, Schopenhauer, Max Müller and others, had made a free use of excerpts from them in strengthening his views in order to impress them the more effectively on the minds of the educated youth of the country, who in his opinion had been carried away by the materialistic views of some other European writers such as Mill, Spencer and others. Lastly, in his *Siddhantasara* he has reviewed all the systems of philosophy and established the fact that the Advaita school of the Vedānta philosophy teaches the highest truth that it is possible for a human being to conceive.

6 One of the few contemporary literary men who were the admirers and worshippers of Manilal Dwivedi was Sursinhji Takhtasinhji, a ruling chief of Lathi, a fourth class state in Kathiawad, who is more known by his nom de plume Kalpi. He had developed a taste for literature at an early age and had studied the works of the famous poets of Gujrat and England. Although he wrote articles for the *Sudarśana* edited by Manilal Dwivedi and the *Chandra* edited by Dr. Hari Harshad Dhruva, he was pre-eminently a poet and has written some of the finest pieces of lyric poetry in the Gujratī language in which the erotic sentiment predominates. On coming into contact with Manilal Dwivedi he became acquainted with the principles of the Vedānta philosophy and seems to have attempted to realize the universal love of which Manilal was a powerful exponent. But he had evidently turned to philosophy owing to some adverse strokes of fortune in his love adventure, and could never give up his passionate longing for the object of his love.<sup>1</sup> This passion was so strong that he was willing to sacrifice his all for it.<sup>2</sup> He tried at times to appease his mind with thoughts based on the Vedānta philosophy, rose at times from the insignificant objects to thoughts about the primordial matter and the All-pervading Essence, but his flights of imagination did not carry him beyond the veil of primeval ignorance which is the root cause of the

1 *Vide* 'Hamārī Gunehgārī', *Kahone Kahewun*, Eklo Hun — Kalpi no *Kekārav*, pp. 85, 101, 345-47, 366-67.

2 Letter to Manibhai dated 6-11-97 — Kalpi no *Kekārav*, Introduction pp. 14, 21 and 'Masta Ikā' — *Ibid* p. 13.

sense of duality.<sup>1</sup> On the other hand we find him misusing the Vedānta phraseology for expressing his dualistic ideals for love and joy.<sup>2</sup> In "Hamāra Rah" he says that his way is that by which Narsinh and Miran went, and in "Ē Murti"<sup>3</sup> he yearns to be one with the Universal Mind, but although he was at times inclined to go that way he could not make much progress in that direction because he lacked a firm determination. He was thus far below his Guru Manilal Dwivedi in the philosophical scale.

7. Another contemporary and close friend and admirer of the latter was Balashankar Ullasram. He had made a thorough study of the Persian language and literature. He has composed some of the best Gazals in the Gujrati language giving expressions to his love for the Divine Essence, and a complete work called 'Haripremapañcaśī' which was highly praised by those who could appreciate it.

8. Govardhanram M. Tripathi was also a contemporary and fellow-citizen of Manilal. He was a Sanskrit and English scholar of no mean order. His master-piece "Sarasvatīcandra," though a novel in name, is an encyclopædia of knowledge on several topics of interest, namely social, political, religious and philosophical; and each topic as it arises in the course of the development of the main theme is treated therein very exhaustively. Chapters I, V and VI of Part III are devoted to the enunciation of a new philosophy based on an interpretation of the Upaniṣad texts, the Yogavāsiṣṭha, Śrīmad Bhāgavata Purāṇa and other works of the Vedānta philosophy. He calls it "a new phase of the Śāṅkara doctrine of Advaitism modified by the influence of the Jain doctrine, and the doctrine of Bhakti" and the personality of Śrī Kṛṣṇa is therein the visible symbol of the Alakṣya (Invisible Essence). The hero of the fiction, Sarasvatīcandra, who had by chance gone into a camp of Sādhus who followed the ideal, exclaims on hearing a song

1. 'Kamālīnī', 'Mṛtyu', 'Kudrat' and 'Manuṣya'—*Ibid* pp. 22-27, 30-32 and 47.

2. 'Eka Prema', 'Mahārūn Kabutar', 'Samudra thi Chhantatun Bīlak'—*Ibid* pp. 5-7, 35-37 and 37-41.

3. *Ibid* pp. 45-47.

4. *Ibid* pp. 361-63.

in which the ideal of their sect is expounded sung by one Sadhu named Alakhpuri — “This is true. Those are not apathetic to the world that show their right to live in it by being useful to their fellowmen *in some form*, and the ascetic that deluges the world with his poetry and philosophy, without destroying it, does a duty, and if he does that he is not bound to confine himself within the rooms where his father has left his hoards of money and where his wife wants him to provide for her children. *Duty* in the best form is the motto of these men and they are not bound to be home keeping youths with homely wits. *The Point is Duty* In their case at least asceticism does not murder *Duty* Beautiful !” Part IV and particularly Chapters I, II, XVIII, XXIII, XXIV, XXV and XXVIII illustrate the practical application of that doctrine. In it the author has through his hero given expression to his own ideas as to what ideal should be kept in view in bringing about an assimilation of the Western education with Eastern culture. It is replete with quotations on the one hand from the works of Wordsworth, Shelley, Longfellow, Goldsmith and other English authors and on the other from the Vedic Samhitās, Brāhmanas, Upanisads, Smṛtis, the Bhagvad-gītā and the later works of the Advaita school of the Vedānta philosophy and the poems and plays of Kalidāsa, Bhavabhūti, Māgha, Bhartṛhari and other classical Sanskrit writers. At many places again the characters speak in the very words of the ancient and modern authors. The ideal put forth in this volume is primarily based upon the notion that a cultured and rich man need not waste his precious life in vain attempts to find happiness in the objects of sense but should attempt to realize the true nature of the Self, and after that object is achieved to devote the rest of his life to the good of humanity. Sarasvatīcandra though inspired with this noble ideal was groping in the dark and felt perplexed at seeing several uncontrollable forces around him but on coming into contact with Śidhu Viśnudasā and his disciples, both male and female, he got a new light and was inspired with a fresh hope and many of his doubts and difficulties being solved during his stay with them he emerges from their Math full of optimism and with new and more practicable plans for the uplift of his countrymen. Although the recluses see no objection in his remarrying Kumud, the object of his

love and purposely bring and keep them together in solitude for five days they resolve to marry only spiritually and remain aloof physically. Subsequently, the hero who had decided to remain a bachelor is persuaded to marry Kumud's sister Kusum who had resolved to remain a spinster unless he agreed to marry her and they agreeing to lead a celibate life and devote all their time to the good of humanity become joined in lawful wedlock.

9. The above are the only litterateurs who had made their marks on the literature of Gujrat till the end of the nineteenth century. One special common feature of their works was that all of them felt dissatisfied with merely repeating the abstract principles of the Vedānta philosophy but thought out, each in his own way, the new problems that had arisen before the society of their age, and in the light of those principles and in that received by them from their study of the English and Sanskrit or Persian literatures, and while not departing from the fundamental ones from amongst those principles, modified some of them in order that they may suit the new circumstances in which they found themselves. Thus, while accepting without reserve the Advaita doctrine of 'The One in the Many' they rejected the orthodox view of the Śaṅkara school that outward renunciation was absolutely necessary for those who aspired to the realization of the Self and the other one allied to it, namely that its realisation is to be sought in the mental region only, and instead stressed the importance of a change in the angle of vision, preached the doctrine of universal love and proclaimed the dignity of self-less social service. The other special feature common to all of them was that they studied not only the human society but also the objects of nature around them and tried to realise the Vedānta doctrine that the various forms of nature are but the different aspects in which the Self, the real Essence presents itself.

10. As distinguished from the above, there was a fairly large number of other writers who made attempts to spread a knowledge of the Vedānta philosophy by writing independent books with materials gathered from the original Sanskrit works, making adaptations or translations from them and publishing articles on stray topics in periodicals. The most prominent writer of this class was (1) Man-sukhram Suryāram Tripathi, a Nagar Brahman of Nadiad, who attracted the attention of scholars not so much by the originality of his

thoughts as by that of the way in which he expressed them and which he wished all scholars to adopt. His two notable independent works are, "Sūjña Gokulji Zāl and Vedānta" and "Vedānta-vicāra" and his one notable translation is that of the "Vicāra-sāgara" of Śādhū Nīścalādāsa. It was not again by his writings alone that he influenced the views of many a learned man. He was the agent at Bombay of several first class states in Kathiawad and of Cutch and having a dominating personality wielded much power there. Naturally therefore people of diverse capacities clustered around him for one purpose or another and he never missed an opportunity to impress upon them the necessity of trying to realize in their daily life the truth of this Advaita philosophy. One of them was his nephew Govardhanram Tripathi about whom enough has already been said. (2) The second was Ichharam Suryaram Desai a Bania of Surat who started the weekly paper called "The Gujarati" which is still conducted by one of his sons. Partly from a business point of view and partly out of love for the religious lore of India, he busied himself with the publication of almost all the important post-Vedic religious and philosophical works and the translations of most of them. His principal publications till the end of the nineteenth century were Gujarati translations of the 'Jñāneśvari' and the 'Bhāgavadgītā' with the commentary of Cidghanānanda, 'Pañcadaśī' and 'Vivekānanda Vicaramālā. His masterpiece, so to say, is however an independent work called 'Candrakānta' wherein he has, in the form of a narrative, tried to explain the doctrine of the Vedānta philosophy of the Śāṅkara school. The public thought that he had got the first two parts of that work composed by a Brahman of Unjah near Patan in North Gujrat and palmed them off as his own compositions and flung volleys of questions at him. So in the preface to the third part he explained that the work was the outcome of the notes that he had made of the teachings of certain Samnyāsins at Broach and Surat and of his reflections thereon and naively admitted that personally he was not competent enough to solve the doubts of other people. Although the subject is not treated by him in a scientific manner and there is no logical connection between the three parts, the Paurāṇic style adopted therein caught the imagination of the strictly orthodox people and it is widely read even to this day by those who have no access to the original works in Sanskrit. (3) The third great personality to be rec-

known with in this connection is that of Pandit Nathuram Sharma who gave up all wordly pursuits at an early age and devoted his time exclusively to a preparation for the realization of the Self and rendering such help as he could to others in doing so. He has his Āśrama at Bilkhā in Kathiawad and from there he has been editing works on the Advaita philosophy from time to time even to this day. (4) The fourth is Śrīman Nṛsiṃhācārya,<sup>1</sup> a Visnagara Nagar Brahman who founded at Baroda an association called 'Śreyasādhaka' Adhikārivarga' (lit. a class of qualified men striving for the attainment of the highest bliss). This association was joined *inter alia* by such men of marked ability as Kausikram V. Metha, Narmadashankar D. Mehta, Chhotalal Kevalram, Nagindas P. Sanghvi and others. They had under his guidance started two monthlies called 'Mahākālā' and 'Prātaḥkālā' and each according to his attainments contributed articles thereto on subjects calculated to elevate the human soul, including philosophy. The Ācārya himself also composed devotional songs intended to be sung at their periodical meetings and published books and pamphlets for the spiritual uplift of his followers so that they may be the better prepared for the realization of the highest ideal of the Advaita philosophy e. g. 'Siddhānta Sindhu,' 'Bhāminī Bhūṣaṇa' &c. (5) Kāhānji Dharamji, a Bhatia gentleman of Bombay and (6) Bhagubhai Phatehchand Karbhari, a Bania gentleman of Ahmedabad have also made substantial additions to the literature of this period by publishing several books on topics connected with the Vedānta philosophy of the Śaṅkara school. (7) Nṛayana Hemachandra had also done his little bit for the cause by publishing small brochures on such topics and lastly, the Sanātana-dharma-pracārīṇī Sabhā, the Veda Dharma Sabhā, Adhyātma Jñānaprasāraṇa Maṇḍala, Siddharmasādhaka Maṇḍala, Jñānaprasāraṇa Sabhā, Valod Dharmahita Sabhā, Jñānagrāhaka Sabhā, Vedokta Dharmaśravana Sabhā and other minor associations have done the work of popularizing the principles of the Vedānta philosophy by editing periodicals and books which were mostly translations of original Sanskrit works such as the 'Yoga Vāsiṣṭha' 'Pāñcadaśī' and others. There were of course a host of other minor authors and translators but it is not possible to refer to them individually within the limits of this short article.

1. This saint died in 1931.

11. Reviewing the work of this class of writers on the whole one finds that the followers of the Advaita school were the first to take advantage of the increasing literacy of the masses, that with a few exceptions they selected only such of the Sanskrit works for translation or wrote only such treatises as would be appreciated by people in whom faith rather than intelligence predominated and who were therefore likely to be satisfied with a knowledge of only the principles of the Advaita philosophy, that those who selected the more critical works like the 'Saddharma Samuccaya' and 'Sarvadarśana Saṁgraha' for translation were men who could not command respect from the scholars of the day and that unlike the authors of the by-gone age the majority of them preferred the newly-introduced prose style which did not require much effort on the part of the reader to grasp the author's meaning and thus enable him to concentrate his sole attention on the subject itself.

12. It will have been observed from what has preceded that whereas there were only a few persons till the end of the first half of the nineteenth century who having studied the original works on the Advaita philosophy thought over the subject and gave the benefit of their study and reflection to their comparatively illiterate brethren, there was a large number of persons who did that in the second half of that century, that this was due to two causes, namely (1) the spread of literacy amongst the inhabitants of the province through organized schools run by the Department of Public Instruction and (2) the increased facilities of giving publicity to one's work afforded by the printing press and periodicals, that there was a gulf of difference between the calibres and the lines of activity of the writers who had received higher education through the English language and those who had received primary education only through the Vernacular; that the former class of writers was busy bringing out such works as would create in the minds of the members of their own class a reverence for their own ancestors and a sense of appreciation of the legacy left by them, and hold out before them a variety of ideals which was the result of an assimilation of their past heritage with the present acquisition from their Western masters; and that therefore the original works on the Vedānta philosophy and translations of some of the ancient works thereon, which were brought out in that century were of an inferior order. It is

gratifying to note that their successors in the first quarter of the present century have bridged that gulf by bringing out several excellent translations of standard works and several original works calculated to train up the Gujrati readers to follow the critical method employed by the founders of the Śaṅkara, Rāmānuja and Vallabha schools. Thus (1) R. B. Kamalashankar P. Trivedi, an eminent Oriental scholar of a very high order, published his literal translation of 'Śaṅkarabhāṣya' between A. D. 1907 and 1910 ; (2) Acharya Anandshankara B. Dhruva, an equally eminent scholar, published his translation of 'Śrībhāṣya' in 1913 ; (3) Kavi Nanalal Dalpatram published a poetical translation of the Bhagavadgītā in 1910 ; (4) Ranchhoddas Vrindavandas brought out his 'Puṣṭimārgīya Siddhānta' in the same year ; (5) Manilal Chhabaram put before the public his translation of the 'Ātmapurāṇa' in 1907 ; and (6) Ichharam Suryaram, proprietor of the Gujrati Press and (7) Bhikhsu Akhandanand, Secretary of the Sastu Sahitya Pracharaka Mandala, brought out during this period several important works and translations, having

# THE PHILOSOPHY OF JĪVA GOSVĀMIN—BY PROF UMESH CHANDRA BHATTACHARJI, M. A.

## INTRODUCTION

This paper attempts to present in brief outline some of the leading concepts of Jīva Gosvāmin's philosophy. Jīva belongs to the Bengal School of Vaiṣṇava philosophy—and he is so important here that we might even call him the founder of the school. He was no doubt preceded by Rupa and Sanātana and the writings of these no doubt prepared the ground and even inspired him in his efforts (cf *तत्त्वसङ्ग्रह*, *Introduction*), still, so far as philosophy proper is concerned, we find more of it in Jīva Gosvāmin's writings than in those of his predecessors.

Jīva belongs to a well known group of writers from whom, however, he can be easily distinguished. He is not a mere commentator who has no importance apart from the original author on whom he comments. He has sufficient originality, it seems, to entitle him to independent consideration.

Jīva's predecessors in thought were not confined to Bengal. The two Bengali writers, Rupa and Sanātana, not only preceded him in life and thought but were also related to him. Besides, there were others, even outside Bengal, who influenced his thought (See *Tattva-saṁdarbha*, 4). As a matter of fact the whole heritage of Vaiṣṇava thought was his—he drew freely upon the Bhāgavata and other Puranas, the Vedānta bhāṣya of Madhva and Ramanuja and also the Pañcāratra school, in addition, he also utilised appropriate *Śrīti* texts. In a sense, all the elements of his system may be traced in these authorities, for, in no case will he ever lay down any important proposition which is not at the same time supported by some authoritative text or other. Never the less, none of the texts he quotes from will give us the idea of the system that he has built. Herein lies his originality and his importance as a thinker. He brings together ideas scattered in different places and in different contexts and makes a more or less coherent whole with them.

His philosophical *magnum opus* is his *वदसद्वर्ण* and his own commentary on it called the *सर्वसवादिनी*. And what follows here is mainly based on these works. Jiva does not appear to have been studied in English yet, except perhaps in Prof G N Mallik's *The Philosophy of Vaiṣṇava Religion* (Published by Motilal Banarsī Das of Lahore). But there, as the very title of the book implies, Jiva is mixed up with other writers, and philosophy is diluted with religious faith and enthusiasm.

The general plan of Jiva's philosophy is more or less the same as that of the better known systems, viz (1) a theory of *Pranānas*, or, epistemology, (2) a theory of ultimate reality, or ontology, (3) a theory of *Summun bonum* — नि श्रेयस or पुण्यार्थ, — and means for attaining it.

## 1 EPISTEMOLOGY OR THEORY OF PRAMĀNAS

So far as knowledge of ultimate reality is concerned, *Śabda* or Veda is our only source according to Jiva. In the *सर्वसवादिनी*, Jiva considers a list of ten pramanas, but the highest and most reliable among them is *śabda*.

(1) प्रत्यक्ष — *Pratyakṣa* is primarily of five kinds according to the five senses but there is the internal perception (मानस प्रत्यक्ष) which takes place without the aid of any sense-organ. This gives us a list of six *pratyakṣas*, each of which, again, may be of two kinds according to the well known division of सविज्ञ and निर्विज्ञ. *Pratyakṣa* may also be divided into वैदुष and अवैदुष, i e., belonging to the seers and to the non seers or ordinary men. The first is free from error, because, in fact, *śabda* itself is based on *pratyakṣa* of this kind — the *pratyakṣa*, that is to say, of the great seers who gave us the Vedas. But the अवैदुष प्रत्यक्ष or perception of the ordinary man is always liable to error. And when we speak of perception generally, we mean this *pratyakṣa* and to this it is that *śabda* is superior. The *pratyakṣa* of the great seers is the basis of *śabda* itself and is obviously the highest *pranāna*. The ordinary man's *pratyakṣa* or perception is very defective as a *pramāna*, sometimes, it cannot give any knowledge whatsoever except with the aid of *śabda*. *Śabda*, however, is always independent of the other *pramānas*. This shows the superiority of *śabda*.

It has sometimes been suggested that what is perceived by all—the universal *pratyakṣa* — is the standard of truth. But this is impossible; we can never discover this universal perception, for the simple reason that we can never bring together the whole of the perceiving world. For similar reasons, the theory that truth is the perception (*pratyakṣa*) of the greatest number, is also untenable.<sup>1</sup> So, this at any rate is certain that *pratyakṣa* as a *pramāṇa* is inferior to *śabda*.

(ii) अनुमान :— In the same way, *anumāna* also may be shown to be inferior to *śabda*. The gist of Jiva's criticism may well be indicated by suggesting a comparison with the usual criticism of syllogism in Western Logic. After all, अनुमान is syllogistic; and as the validity of the syllogism depends on that of the major premise, the validity of *anumāna*, according to Jiva, depends on the truth of the *vyāpti* (व्याप्ति) on which it is based. But this *vyāpti* relation is not always invariable and is not always true. Take for example the case of fire and smoke: smoke, no doubt, is a sign of fire, and the existence of fire can be inferred from the existence of smoke; but it is not *always* true: for, smoke may also rise when a fire is just extinguished. In that case, smoke is no indication of the existence of fire.

The *Vyāpti* or the major premise is only probable and never certain: It is not a *necessary* truth. Inference, therefore, is at best only a source of probable knowledge and is thus inferior to *śabda* which, it is claimed, gives certain knowledge.

In some cases, inference may bring its aid to *śabda* but in no case can it contradict *śabda* without being itself untrue. But there are plenty of cases where truth can be known by *śabda* and *śabda* alone— inference being of no avail there. All these considerations establish the superiority of *śabda*, both to *pratyakṣa* as well as to *anumāna*.

The other *pramāṇas* do not deserve any detailed examination. For, so far as they are valid, they involve one or other of the above.

1. *Sarva-Samvādinī*, Calcutta Sāhitya-pariṣat Edition, p. 6.

three *pramāṇas* and are valid only to that extent. They cannot be regarded as independent *pramāṇas* at all. That they involve either प्रत्यक्ष or अनुमान or शब्द, can be easily seen. They are :—

(iii) आचर्य :— i. e. knowledge derived from the sayings of the gods and ṛṣis.

(iv) उपमान :— as when we know one thing A, by being told that it is like B.

(v) अर्थापत्ति :— e. g., if we know that a man does not eat by day but is yet fat, we can thence *know* that he eats by night.

(vi) अभाव :— i. e. absence of an object, e. g., a pot in the room, known by its non-perception.

(vii) संभव :— e. g., the knowledge that hundred is in thousand.

(viii) ऐतिह्य :— or tradition of which the origin is not known.

(ix) चेष्टा :— i. e. knowing the nature and number of things by physical efforts, such as lifting or pointing out with fingers.

Highest truth or परमार्थ cannot be known by any of these *pramāṇas*. Animals no doubt are guided in their conduct of life by *pratyakṣa* alone. But by no stretch of imagination can their knowledge be regarded as knowledge of the higher realities. Among men, however, *śabda* is operative even from childhood. Even children derive considerable knowledge from the spoken words of reliable persons like their parents. Mere perception or inference or any of the other minor *pramāṇas*, would not give them any important knowledge. Higher knowledge, therefore, is possible only through *śabda*.

(x) शब्द :— What, then, is this *śabda*? Certainly not any statement that may be put forward as free from error. But it is the *śāstras* and as the fountain-head of all *śāstras*, the *Vedas*. *Śāstras* like आद्यवेद which follow the lead of all the *Vedas* are also valid *śabda-pramāṇa*. But the words ascribed to Buddha cannot be valid *śabda-pramāṇa*, for, the *śāstras* which ascribe a divinity to him and might thus be understood as suggesting that his words are infallible, also say that he promulgated his teachings only to delude

the demons — ( “ येन शास्त्रेण तस्येश्वरत्वं मन्यामहे, तेनैव तस्य दैत्यमोहन-  
शास्त्रकारित्वेनोक्तत्वात् ”—*Sarva-Saṁvādīni*, Cal. Edition, p. 9 ).

The Vedas, of course, are infallible. Objections to their infallibility have been raised frequently enough, but they have been met. Jīva does the same, without, however, contributing any thing new to the old stock of arguments in favour of the Vedas. But along with a few other writers like Viṣṇānabhikṣu, Jīva advances a modified theory of *śabda-pramāṇa*, according to which the Purāṇas are equally valid with the Vedas. Among the Purāṇas, however, some are of higher authority than the others — i. e., the Purāṇas which speak of Viṣṇu are of a superior order. Among these, again, the Bhāgavata is the highest. It is needless to say that all these conclusions of Jīva are supported by a heap of quotations, mainly taken, however, from these Purāṇas themselves. If this unique position claimed for the Bhāgavata is challenged on the ground that the great आचार्य शंकर did not comment on it, and, therefore, perhaps did not consider it of sufficient value, Jīva's answer would be that even Śaṅkara recognised the value of the Bhāgavata : and though he did not comment on it, he wrote many hymns ( स्तोत्र ) inculcating the Bhāgavata ideas ( तत्त्व-संदर्भ, २३ ).

It will appear from the above that Jīva's philosophy is mainly the philosophy of the Bhāgavata. Of course, it is ballasted, so to say, by ideas gathered from elsewhere, such as the writings of Madhva, Rāmānuja and others. ( cf. *Tattva-Saṁdarbhā*, 28 ).

## 2 ONTOLOGY

What, then, is this philosophy of the Bhāgavata as Jīva expounds it ?

( a ) *As to जीव or individual soul* : the individual or finite soul is distinct from God. The absolute monism or अद्वैतवाद of Śaṅkara is unacceptable to Jīva Gosvāmin. He seeks to establish his conclusions in this matter by first combating the theory of अविद्या or माया and उपाधि. We have not space here to reproduce his arguments nor need this be done, for the arguments against the अविद्या theory are mainly the same in all cases. Jīva's position in this matter is indicated in *Tattva-Saṁdarbhā*, 43, read with Baladeva's commentary on it,

In a sense, the finite (*Jīva*) and infinite Soul are one: just as an old Brahman and a young Brahman, or a black Brahman and a white Brahman are *one as Brahman*, i. e. so far as the class (जाति) is concerned. But they are different as individuals (व्यक्ति); and so are the finite and infinite souls different from each other as व्यक्ति or individuals.

There is an incomprehensible (अचिन्त्य) power of god which makes this peculiar relation possible. Like heat in the sun, this power inheres in God and it rules and regulates whatever is other than God, such as *Prakṛti*, *Kāla* and *Karma*, which are different from God and yet are in Him. The individual souls also have their being in Him ( "तमाश्रयेनैव वृत्तिं लभन्ते"); but they cannot in any way affect his being or limit Him. This relation is like that obtaining between the several senses on the one hand and the मुख्य प्राण (or chief sense) on the other.

The finite souls have the attribute of self-consciousness and are indivisible, unitary and unchanging. They are subtle and atomic (अणु) in character, i. e. do not occupy space, yet pervade by consciousness ( 'चेतनाद्युणेन — *Sarva-saṃvādinī*, p. 111 ) and influence the whole of the organisms which they may inhabit for the time being, just as a smelling object may remain at one point of space and yet spread its smell far and wide. The *jīva* is an ego—the subject of the consciousness of 'I' (अहमर्थः). It is a knower, a doer (कर्ता) and also the enjoyer (भोक्ता). Numerically there is a plurality of *jīvas*; and each living organism is inhabited by a discrete *jīva* ( 'प्रतिक्षेत्रं भिन्न एव जीवः'—*Sarva-Saṃvādinī*, p. 105 ). Jīva Gosvāmin's idea of the soul is mainly based on Bhāgavata, xi. 3. 38.

#### ( b ) *The Absolute or Infinite Soul* :—

Along with other Vaiṣṇava writers from Rāmānuja downwards, Jīva Gosvāmi also strenuously combats the निर्विशेष अद्वैत theory. The ultimate reality according to him is of course one, but it is not an unqualified one — it is not a reality without attributes. On the contrary, like Spinoza's substance, it has an infinity of attributes of which the chief can be enumerated. And this substance may be looked at from different angles of vision — it has different aspects —

and may thus be differently conceived. The development of Jīva's conception of the Absolute hinges upon the Bhāgavata text,  
1 2 11, viz —

“वदन्ति तत् तत्त्वविदस्तत्त्वं यज्ञज्ञानमद्वयम् ।  
ब्रह्मेति परमात्मेति भगवानिति शब्द्यते ॥”

The ultimate Reality or Absolute is one (अद्वय) without a second. It is consciousness—and consciousness is its inner essence as well as its outer form or विग्रह. It has powers (शक्ति) which inhere in it but are distinguishable from it and, therefore, qualify it. When we fully comprehend these powers in Him, He is called भगवान्, but when these powers are not comprehended and He appears as a being without attributes, He is called ब्रह्म (Cf. *Sārta-sāhavadini*, p. 57).

And as the indwelling spirit—the regulator, the doer and the thinker in us all, He is called the Soul of Souls or परमात्मा. The परमात्मा is different from the individual souls though present in each of them and it is an aspect of the Absolute.<sup>1</sup> It is an aspect of the Absolute as creator of the world.

A complete understanding of the nature of the Absolute is thus impossible without an understanding of the world which manifests Him — is his body, so to say, and *as such*, is an attribute of Him.

(c) *World* — [Agreeing with other Vaiṣṇava writers, Jīva regards the world as real and creation as a fact. But after all the unconscious world and the conscious selves together make up the body (शरीर) of the Absolute (*Sārta-Sāhavadini*, p. 133 *et seq*).

As to creation, Jīva rejects the विवर्तन-वाद or illusion theory and accepts the परिणाम-वाद or transformation theory. Brahma, as the material and the efficient cause of the world, makes the world out of himself; the world is nothing else. But in thus giving rise to a world out of himself, Brahma does not suffer any change or loss of essence. For, if that were the case, He would not be an ultimate reality at all. The world of change is Brahma and yet Brahma is

1 This idea is also developed in Gītā, XIII, to which a reference may be made.

immutable. Creation, therefore, is a great mystery ! It only shows how inscrutable are the powers of the Absolute. Such powers exist even in some precious stones : how much more, then, should they exist in God ?

“प्रसिद्धश्च लोकशास्त्रो विन्तामणिः

स्वयमविकृत एव नानाद्रव्याणि प्रसूत इति ।”

*Sarva-samvādinī*, p. 142.

And hence Jiva concludes :—

“तस्माच्चिन्त्यया शक्त्या निरवयवं

सावयवं च ब्रह्म तथैव परिणममानमपि

निर्बिकारमेव तिष्ठतीति भौतसिद्धान्तः ।”

( *ibid.*, p. 143 ).

This mysterious and inscrutable power of Brahma is what is meant by the *Śrūti*s when they speak of Him as spinning the world round Himself like a spider weaving its own net ( *Mund.* i. 1. 7 ).

But it should be understood that the different aspects of Brahma remain always distinguishable and do not get promiscuously mixed up. In the many-coloured cloth each thread or fibre has its own individual colour which it retains throughout and it is only the combined effect on the eye of the different colours of the different threads that gives us the perception of a many-coloured cloth. So, in God too, the difference between the enjoyer and the enjoyed, the regulator and the regulated, the conscious and the unconscious, remains throughout : these distinctions do not disappear nor do they get merged into each other ; collectively, however, they constitute the world.

“अतो भगवद्गुणादानत्वेऽपि संघातस्योपादानत्वे चिदचितो भगवतश्च स्वभावासंकरः । यथा लोके शुक्लत्वं तु संघातोपादानत्वेऽपि चित्रपदस्य तत्तन्तुप्रदेश एव शैल्लादिसंयन्ध इति कार्प्यावरथायामपि न वर्णसंकरः । तथा चिदाचिद्भगवद्-संघातोपादानत्वेन कार्प्यावरथायामपि भोक्तृत्व-भोग्यत्व-नियन्तृत्व-नियम्यत्वाय-संकरः ।”—( *Sarva-Samvādinī*, p. 145 ).

The world as a sequence of cause and effect and as differentiated into gross and subtle and conscious and unconscious objects, is, after all, the great soul with so many attributes and powers.

“अतः कार्यविस्थ कारणापर्यवश्य स्थूलसूक्ष्मचिदचिद्वस्तुशक्तिः परमपुरुष एव  
—कारणात् कार्यस्यान्यथात् । — ( *ibid* , p 145 )

Jiva Gosvamin belongs to the school of अचिन्यभेदाभेद and regards God and world, cause and effect, creator and created as non different in essence and yet different as manifestation — as aspects of the same substance, and the entire system of relations is a great, incomprehensible mystery

( d ) कृष्ण - The Absolute as defined above is none other than Kṛṣṇa For this, among other things, proof is found in the famous Bhāgavata text, 1 , 28, “— कृष्णस्तु भगवान् स्वयम् The theory of *Avatāras* and their different kinds is a subject of minute examination by Vaisnava writers and Jiva is no exception to this rule And the conclusion to which they are generally led — specially those who pin their faith on the Bhāgavata — is that Kṛṣṇa is not an *avatāra* only — He is very much more than that — He is Bhagavan himself, i e, the Absolute conceived as manifesting itself in all its glories — the Absolute conceived along with its power (शक्ति) This concept of *power* (शक्ति), as different from the subject having the power (शक्तिमान्), yet inseparable from Him, gives us the concept of राधा

But here perhaps we go beyond the limits of philosophy proper and enter into the domain of a well known, mysterious faith which has held sway for centuries in India

### 3 THE SUMMUM BONUM (पुरुषाद्य)

For want of a better term, the *Summum Bonum* according to al Vedāntists and, therefore, also, according to Vaiṣṇava Vedāntists, may be described as मुक्ति But this state of *Mukti* has been variously conceived and various phases are assigned to it It may be possible under different relations with the Absolute (such as living in the same plane of existence with him, or by his side, &c ) and thus मुक्ति may be of different kinds But it is an existence — it is life and not annihilation and it is a life with all bliss and all happiness

The means — and according to Vaisnavas, the only means — for attaining this *mukti*, is भक्ति Of *bhakti* again, various forms are

there. And different means may have to be adopted for the generation and development of this *bhakti* itself. Into these details, however, space forbids us to enter. We may briefly note here that the highest phase of this *bhakti*, according to Bengal Vaisṇavism and therefore, according to Jīva also, is *prīti*-*भक्ति* or, more briefly, *प्रীति*. Strictly speaking, this *prīti* is not what is usually implied by *mukti*; yet, it can be described as a form of *mukti*, in so far as it implies a state of existence which is free from the trammels of worldly life. It is a life of eternal devotion and service to the Lord — a service which expects no reward but springs spontaneously from an overflow of love for the Lord. However one may describe it, this *prīti* is the highest mode of spiritual existence to which the individual soul may aspire — it is his *Summum Bonum*.

### CONCLUSION

It will be seen from the above very brief summary that, in many of his ideas, Jīva Gosvāmin was perhaps not very original. And it must be said to his credit also that he did not pretend to be so either. He preferred to pass only for an expounder of the ideas contained in books which had already become canonical, his special care, however, being the *Bhāgavata*. But in spite of all these limitations, it may be claimed on his behalf that he endeavoured to bring together ideas that were floating about in the writings of Vaiṣṇavas like Madhva, and Rāmānuja, and others, and, by an eclectic synthesis, he attempted to establish the superiority of the अचिन्त्यभेदाभेद theory.

The chief thing that strikes one in his philosophy is his theory of the Absolute. That the Absolute is equivalent to Kṛṣṇa is not very new in his time. But the Absolute as, at the same time, *Brahma*, *Bhagavan*, and *Paramātmā*, is a bold idea. Even here, no doubt, he had his predecessors and he avowedly bases his theory on a *Bhāgavata* text. Nevertheless, in the whole range of Vedānta literature, we do not find many who have elaborated this concept of the manifold character of the Absolute — the idea of a great diversity mysteriously held together in a greater Unity — with equal emphasis and courage and faith.

## CONTROVERSY REGARDING THE AUTHORITY OF THE TANTRAS — By CHINTAHARAN CHAKRAVARTI, M. A., CALCUTTA

— —

It has been shown in a separate paper<sup>1</sup> how the advocates of the tantras tried to trace tantricism in all its aspects in the Vedas. It is by this kind of affiliation to the Vedas that the antiquity, authority and sanctity of the tantras were sought to be established.

But there was the other side of the picture as well. There were people who were loath to recognize the authority of the tantras. And there was a heated controversy raging almost constantly as regards the value and importance of the tantras. The general attitude of a good many modern scholars towards the tantras is also anything but favourable.

In spite however of the fairly hoary antiquity and wide-spread popularity of tantra rites — in spite of all attempts on the part of the upholders of tantricism to prove the Vedic origin of these, some, at least, if not all, of these practices had drawn upon themselves the unfavourable criticism of a section of the people from an early date. This was the case not only in India, but elsewhere outside India as well with regard to rites similar to those of the tantras. We are told that things went so far in Rome that phallic worship became an intolerable nuisance and had to be put down by the senate on account of the more than unusual immorality to which it gave rise.

The chorus of denunciation should not however lead us away  
from the fact that tantra worship in general  
Popularity of Tantricism which has nothing objectionable in it, was  
and still is highly popular all over India.  
Indeed, Brahmanic worship all through is permeated by tantricism.  
There are bija-mantras, mūla mantras, nyasas and many other  
characteristic features associated with tantricism that are found in

Brahmanic worship of the present day. The popularity of tantricism is clearly testified to by the fact that tantra worship has found place even in strictly Vedic rites. Thus in Bengal the tantric goddesses – the sixteen mothers – have to be worshipped even on the occasion of the observance of Vedic sacraments like Annaprāśana, Upanayana, Vivāha etc. Brahmans are required to undergo a tantric initiation in addition to the Vedic one. His tantric *iṣṭamantra* is even more important to him than his Vedic *gāyatrī*.

Tantric counterparts of Vedic rites have also been added in course of time (e. g. tantric *Saṁdhyā* etc.). Many of the cults of the village deities of different parts of India bear distinct stamp of the marked influence exerted by tantricism, thus testifying to its popularity.<sup>1</sup>

Even with the exception of the tantras and the works by the advocates of them, many a work like the *Purāṇas* etc. are found to recognise their authority — nay in some cases their superiority over any other *śāstra*.<sup>2</sup> This recognition does not of course pertain to the objectionable portion, as is clearly indicated by the writings of scholars like Bhāskara Rāya, who have distinguished between good and bad tantras.

Besides, some aspects of the tantras (e. g. medicinal and yoga, consisting of the demonstration of various feats) the results of which were more apparent than those of others had an undoubted influence on a very large section of the people. This is reflected in the line “Medical science, Astrology and tantra create one’s confidence at every step”.<sup>3</sup>

Now to come to the adverse criticism of the tantras. Buddhist and

Denunciation of  
Tantricism

(1) in *Buddhist and  
Jain works*

Jain works refer to the practices of the tantras invariably in a spirit of denunciation. They speak ill of these practices that are not to be adopted by those who follow the right path.

They are even dubbed as *dukkata* or mal practices. Even in popular works like the *Deśopadeśa* and *Narmamālā* of the polymath Ksemendra and *Blaratakadvātrīṃśika* of the Jūnīs a ridiculous and most detestable picture of tantric rites is sought to be drawn. Gunaratna, commenting on the *Śaddarśanasamuccaya* of Haribhadra Sūri (Bib Ind ed p 300) has definitely put down the Kapalīs as *nāstikas* recognising neither good nor bad.

Though elements of at least some of the tantra rites are met with in the Vedic literature and though the upholders of tantricism made attempts to prove the Vedic origin of the tantras it must be admitted that they were from a very early period regarded as un Vedic even in Brahmanic works. Some of the Puraṇas and even

(ii) in tantra works some of the tantra works themselves are found to have recorded in definite terms the un Vedic character of the tantras as a whole or at least of some sections of them. This is done not only directly when the tantras are actually condemned, but also indirectly in places where different forms of worship (e.g. Vedic, Tantric etc.) are mentioned side by side. The tantric form as distinct from the Vedic form is sometimes said to be specially efficacious in the Kālī Age. Bhagavata purāṇa (XI 3 47-48, XI 5 28) Brahmapurāṇa (as quoted by Raghunāṇḍana in his *Puruṣottama tattva*) and Varaha Purāṇa definitely prescribe the worship of Viṣṇu and Mahadeva both according to the Tantras and Vedas. Yoginī tantra (xiii 51) refers to Vedic and tantric dharma. Kullūka in his commentary on Manusmṛitī (II, 1) mentions two classes of Śrutis, - Vedic and tantric.

The un Vedic nature of the tantras was suspected as early as the time of *Nīlāśa tattva saṃlīlā*, a manuscript copy of which, written in transitional Gupta characters, is in the Durbar Library of Nepal. Rudrayāmālā (ch xvii) and Brāhmayāmālā (ch I II) which describe how Vasistha, unable to attain perfection by the performance of Vedic rites, had to take lessons from Buddha in tantricism, point to the inferiority of the Vedas and hence the un Vedic character of tantricism. Nitya tantra (Chap I)

1 H P Shastri — *A cat of Palm leaf & selected paper Mss belonging to Durbar Library Nepal*— pp 10 137 Preface p LXXVII

admits the un-Vedic character of the Cakra worship of the tantras. The Siddhāntatantras of the South which claim for themselves a Vedic origin ( *Śivādvaita of Nilakantha* — S. Suryanarayana Sastri, —University of Madras—1930—p. 4 ) have been put down as un-Vedic in the *Vāyusamhitā* as quoted by Appayadīkṣita in his *Śivārka-manidīpikā* under *Brahmasūtra* ( II. 2. 38 ).

Some people again, like Bhāskara-Rāya ( *Setubandha* p. 4 ), and Mitra Miśra, author of the Smṛti compilation called *Vīramitrodaya*, distinguish between Vedic and un-Vedic tantras. The *Vīramitrodaya* ( Vol. I., p. 22 ) has quoted the *Vāyusamhitā* in support of this distinction.<sup>1</sup>

Some of the tantras are also found to have borne something of a sort of ill feeling against the Vedas. One initiated into tantra rites was advised not to observe any Vedic ceremony. Aparārka quotes one anonymous smṛti text which states that Vedic śrāddha is highly depreciable for one who has been initiated into tantricism.<sup>2</sup>

One tantra work, the *Kākacandekarimatam*, goes to demonstrate the need and superiority of the tantras over the Vedas and states that the Vedas being very old in age cannot lead to perfection.<sup>3</sup> Other tantra works too have been clear in declaring the superiority of the tantras over the Vedas. The *Kulārṇava* ( xi. 85 ) and *Brahmajñānamahātānta* point to the dignity of the tantras over the Vedas when they compare the former to high-born women and the latter to public women.

Some of the tantra works again have unsparingly criticised the apparently revolting practices of tantric kulācāra. The *Sanatkumāra Samhitā* states that external tantra worship should

1. श्रुतागमोऽपि द्विविधः श्रौतोऽश्रौतश्च संस्मृतः ।

श्रुतिसामयः श्रौतः स्वतन्त्र इतरः स्मृतः ॥

The *Ap.* here has been interpreted as referring to this distinction with regard to Vaisṇava and Pāñcarātra tantras as well.

2. *Yājñataikyā-Samhitā* ( Anandashrama Sanskrit Series, Poona ), p. 11.

3. H. P. Shastri—*A Catalogue of Palm-leaf and selected Paper Mss. belonging to the Durbar Library of Nepal* ( वेदवाच्य च बयोऽप्येव न सिद्धिस्तैव जायते ).

not in general be performed, but it may be performed by low caste people as it leads to little good. Those who follow Vedic injunction should perform internal worship, implying thereby, as is explicitly pointed out by Lakṣmidhara, commentator of the *Saundaryā laharī* (p. 107 of the Mysore ed.), that outward rites are un-Vedic. Lakṣmidhara in another place of his work definitely (p. 130) states that kula rites are un-Vedic.

Some of the Purāṇas are also found to have been quite outspoken in their condemnation of the tantras. They not only try to undermine their value as being un-Vedic but also assert that they lead astray the people who are not on their guard. (iii) in *Purāṇa works* Rudra says to the sage Agastya in the *Varāha-purāṇa* (70.41, 71.9, 53-55) how the tantras were compiled by him for deluding the people<sup>1</sup> fallen from the Vedic path. In another place it is stated how, at the request of Viṣṇu, Śiva compiled the tantras with the same object and wrongly showed how a good deal could be attained with the least effort (70.35-38).

The *Kūrmapurāṇa* (Pūrvabhāga — XII 255-9) also says the same thing. The *Tantrādhikāśīrṇavāṇī* of Bhāṭṭoji has quoted from the *Vaśiṣṭha Purāṇa*, *Līṅga*°, *Brahmavaivarta*°, *Skanda*°, *Parāśara*°, and *Sūtrasaṃhitā*, similar passages which seek to demonstrate the unauthoritativeness and deceptive character of the tantras.

Some people went so far as to advise complete social ostracism of the followers of the tantras. Any act of social intercourse with them was to be followed by expiatory rites. Apararka<sup>2</sup> has quoted an anonymous Smṛiti text which says that one should see the sun even if he happens to have a look at the Kāpālikas, Śaivas or Pāśupatas, and should be pure after taking a bath if he touches them. According to the *Kurmapurāṇa* (Uparibhāga, ch. xv), one should not even do the honour of speaking to Pañcarātris and Pāśupatas.

1 According to the *Bhairavādāmara* also tantra rites that appear to be very easy were meant to delude the people.

‘दुष्टानां मोहनायैव सुगमं तन्त्रमीतिम्’

— *Bhairava-dāmarā* (uttara bhāga)

2 *Yājñavalkya Saṃhitā* (A. S. S.), p. 18

According to the Sambapurana quoted in the Viramitrodaya ( Vol I, p 24 ), Tantras should be resorted to by persons fallen from Vedic rites and afraid of Vedic penances

The tantric denunciation has been sought to be traced in early dharmaśāstra works too. A passage of Āpa  
( iv ) in *dharmaśāstra* stamba is supposed by Aparārka ( p 13 ) to  
*works etc* have reference to the unauthoritativeness of Śaiva rites and practices. The passage in question, however, does not mention the Śaivas by name. What it says is that practices coming in conflict with those of the Vedas are devoid of authority.

Several verses of Manu have been interpreted as referring to tantra rites in an unfavourable way. Thus Aparārka in his commentary on Yājñavalkya ( I 7-p 12-14 ) is of opinion that Manu ( xii, 95-96 ), who mentions śrutis beyond the pale of Vedic literature, implies reference to the scriptures of the Śaivas etc, i e. the tantras.

It is however a fact that Manu ( xi 63 ) expressly condemns abhīkāra which is found both in the Atharvaveda and some of the tantras. He includes it in the list of Upa pātakas or minor sins.

The revolting rites of the tantras - specially the saṅgharnas - do not seem to have ever been hailed as conducive to religious merit. It may be that it was owing to the advocacy of some such rites that the Atharvaveda had to face a strong wave of popular aversion against itself and had to demonstrate its merit before it could be accepted as genuine and pure — a Veda proper. The volume of criticism levelled against the tantra also, both in earlier and modern days, seems to be based on these. Severe penances have been prescribed for magic rites performed, with the intent of doing harm to enemies, in various old works like *Āpastamba Dharmasūtra* ( I 9, 26-27 ), *Baudhāyana* ( II I 2 16 ), *Gautama Dharmasūtra* ( 25 7 ), *Manusmṛiti* ( ix 290 ), *Yajñavalkya smṛiti* ( III 289 ). And this represents the attitude of not a very weak and negligible section of the people towards these rites.

The use of wine even in sacrifices was resented at a very early period. That such a feeling of resentment existed as early as the

time of Patañjali or even earlier is shown by a verse quoted by him which wonders how wine which was the source of all evil could lead one to heaven if taken on the occasion of a sacrifice.<sup>1</sup>

Kumārila in his *Tantravārtika*, Saṃkhya in his *bhāṣya* on the *Brahmasūtras* (II. 2. 45 ), Purusottama in his *Bhāṣyaprakāśa* on Vallabhācārya's *Anubhāṣya* (II. 2. 42 ) and Appaya Dīkṣita in his *Vedāntakalpātaruparimāla* have all sought to prove the unauthoritativeness of the tantras, or sections of them, at least among, the higher class people, on account of their un-Vedic character.<sup>2</sup>

The most curious thing with regard to these denunciations is the mutual feeling of disregard and contempt that the followers of one sect bore against those of another. The Vaiṣṇavas were outspoken in their attack of the views of the Śaivas and the Śāktas and vice versa. Thus the Pāñcarātra school of the Vaiṣṇavas denounced the Śaiva and Śākta rites in most definite terms. All kinds of heinous offences and revolting practices are found to have been associated with the Śāktas by the followers of Caitanya in Bengal (I.H.Q., Vol. IV, p. 247ff.). Vedottama in his *Pāñcarātraprāmānya* not only makes an attempt to undervalue the Śaivas and Śāktas by declaring their scriptures to be un-Vedic and hence unacceptable, but also by declaring them to be nothing but the fabrication of an ordinary person named Mahēśvara. In a similar way the Vaiṣṇava tantras were supposed in some quarters to be the composition of a cheat called Vasudeva.<sup>3</sup>

One sub-sect would also often find fault with another. Among the Śāktas we find the Kaulas finding fault with the Pāśus and the Pāśus and others levelling attacks against the views

1 यदुष्यवर्णानि घटीनां मण्डलं महत् ।  
पीतं न गमयेत् स्वर्गं किं तत् क्रतुगतं नदेत् ॥

—*Mahābhāṣya* I. 1, 1. According to the commentator this refers to the use of wine in the Sautrāmāṇi sacrifice.

2 *Indo-Aryan Races* — R Chanda, pp. 99-101.

3 *Tantra-prāmānya* of Yāmunaācārya

वासुदेवाभिधानेन केनचिद् विप्रलिप्सुना । मणीतं प्रसृतं तन्त्रमिति निश्चिनुमो वयम् ॥

and practices of the Kaulas. Lakṣmidhara, commentator of the *Saundarya-lahari* of Śaṅkara, seems to be the most pronounced in his vituperations against the Kaulas. He, however, was himself a Śākta, being a worshipper of Śrīvidyā or a follower of what is called Samaya-mārga. In his commentary on verse 31 of the work of Śaṅkara he gives full and clear expression to all his views on this point. He lays bare the mal-practices and faults of all the sixty four authoritative works of the Kaulas one after another. A very interesting illustration of this sort of mutual vilification is also afforded by the commentators ( belonging to different Tantra sects ) of two sections of the *Brahmasūtras* ( II. 2. 7-8 ) which are supposed to record denunciation of Tantric doctrines.<sup>1</sup>

Bhāskara Rāya ( *Setubandha* p. 24 ) attempts to meet this attitude of mutual mud-throwing by supposing that particular passages in a tantra speaking ill of any sect, school or work are not to be taken literally but as seeking to emphasise the excellence of the particular work or the sect in the work of which such passages are met with.<sup>2</sup>

It may be that it was owing to this mutual fault finding that one did not like to or dare give out one's religious professions in public. It is thus laid down that one though inwardly a Śākta should outwardly show himself as a Śaiva and pose as a Vaiṣṇava in the public.<sup>3</sup>

The several arguments that we may gather from this chorus of denunciation may be pointed out here. Some of the revolting practices of tantras were undoubtedly the most potent cause that excited a volume of criticism against tantras in general. Then there was apparently no clear Vedic authority for the theories and practices of the tantras. Nothing without the direct or indirect sanction of the Vedas could claim the respect of Vedic Aryans. The detractors put forward arguments to

Conclusion.

1. C. Chakravarti — ब्रह्मसूत्रे तन्त्रमन्त्रनिपातः ( *Sanskrit Sāhitya Pariṣat Patrikā*— Vol. XIII, pp. 324 ff. )

2. *Vāmakeśvara Tantra* with *Setubandha* ( A. S. S. ) p. 24.

3. अन्तः शैवो बहिः शाक्तः सभायां वैष्णवो मनः ।

prove their un-Vedic character'. First, they said, there was no direct Vedic statement in support of tantra rites and theories while some of them were actually at variance with those of the Vedas. Why is a separate initiation required for tantra rites, they ask, even for one who has undergone Vedic initiation, if the tantras are not different in essence from the Vedas? In practice, too, they say, the tantras are much in vogue among the low class people (who were apparently beyond the pale of Aryandom) and as such, a social stigma seems to have attached to the followers of the tantras. Neither are the tantras found to have been included in the list of fourteen recognised branches of learning.

It should be confessed by an unbiased critic that the denunciations of the tantras were not wholly unmerited. People had begun to take part in all kinds of excesses from an early period under the cover of tantricism. As a matter of fact the tantra rites that have been tabooed for the ordinary man for the excessive difficulty involved in their performance<sup>2</sup> came to be regarded as the easiest means leading to salvation. The popular view with regard to these rites is reflected in a short stanza spoken by a Kapālīka (Śaiva devotee) in the *Mattatūlāsa* (I 7) of Mahendravarman of the Pallava dynasty. He is glad that Lord Pasupati has found an easy way to salvation, e.g., through enjoyment resulting from the drinking of wine and looking at the face of the beloved lady. The *Karpūramanjari* (I 23-24) of Rājasekhara echoes the same thing when the Kaula path is praised in that it makes provision for the use of meat and the wine and when the Lord Pasupati is eulogised for his showing the path of salvation through sexual enjoyment and wine. In fact there had actually come a time when, as Prof Bendall has put it in the introduction to his edition of *Śikṣa-samuccaya*, the tantras developed a form of religion which was brought to the level of very thinly veiled Kamasāstra. The tantra form of worship had at that time actually reached such a stage of abject degeneration

1 *Āgamapramāṇya* of YāmunaĀcārya pp 7 10

2 The *Kulārṇava* (II 122) goes so far as to say that it is easier to lie down on a bed of swords or to enter one's head into the mouth of a tiger than to perform the Kaula rites of the tantras.

at the hands of at least a section of its followers that it naturally invited all kinds of vituperation against it in general.

It should, however, be remembered that one would be little justified in identifying the Tantras with these apparently revolting practices alone. They actually formed only a part of the Tantras and were meant only for the selected few<sup>1</sup> who achieved complete self-control and were unmoved by all temptations. It was with a view to dissuade ordinary people from the observance of these very difficult practices that the Tantra and Purāṇa works are found to speak adversely and in unequivocal terms against them.<sup>2</sup> It is true that these practices have been the source of much evil owing to their misuse, but it is equally true that in spite of their seemingly little spiritual value they are reported to have been assiduously observed with good results and without any harm by more than one admittedly great spiritual leader.

But whatever might have been the value of these mystic rites there is no denying the facts that even leaving these out of account there is enough in the vast Tantra Literature that has nothing objectionable in it, but much that has intrinsic value.

The Tantras may at first sight appear to be un-Vedic, but upholders of Tantricism have taken pains to prove the Vedic origin of particular rites and mantras as also the intimate connection between Vedic and Tantric literature. Bhāskara Rāya is of opinion that the Tantras are Smṛtis and that they are supplementary to the Jñānakāṇḍa or Upaniṣads, as Manusmṛti etc. are supplementary to the Karmakāṇḍa portion of the Vedas.<sup>3</sup> As a matter of fact, different people have attempted in different ways to find for the Tantras a place among the fourteen branches of learning. Bhāskararāya in his *Varitasārahasya* includes it in *dharma-śāstra*. Madhusūdana

1. Higher caste people according to some, were not to take part in these practices ( Raghunandana — *Tīkṣṇatattva* — Durgapūj section under *balidāna* ).

2. Bhāskararāya — *Setubandha* ( A. S. S. ) p. 24.

3. *Setubandha* — Commentary on the *Vāmakeśvara Tantra* ( A. S. S. — p. 4 ).  
*Laubhāgyabhāskara* — Commentary on *Lalitāsahasranāmastotra* ( N. S. P. p. 231 ).

Sarasvati also, in his *Prasthānabeda*, groups the Pāśupata and Vaiṣṇava system under *dharmaśāstra*. According to Śaiva Nīlakanṭha's *Śrīatāṇḍavijñānakāyantravijñāna* the Tantras fall under the Purāṇas.

The trend of discussions on both sides, however, seems to indicate that neither the appreciations nor the denunciations of the Tantras as met with in earlier works should be taken too literally. Bhaskararāya, as we have already pointed out, truly says that denunciations sometimes really aim at the emphatic appreciation of a particular sect or school. In this connection, we would do well to remember what Apararka (13th century) says in his commentary on the *Yājñavalkya Smṛiti* (A S S —p 19) criticising Tantricism in no favourable way — “The Tantras should not be condemned but still they have no authority or validity in all their parts”. This appears to be a very rational and impartial estimate of the whole thing.

**V : Ancient Indian History and  
Archæology**

SULTAN MAHMŪD AND THE ŚĀHIYA KINGS— BY DR. R. C. MAJUMDAR, M. A., PH. D., Professor, Dacca University.

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A great deal of misconception seems to prevail with regard to the Indian kings that opposed Sultan Mahmūd in his various expeditions. The object of this paper is to deal with a few of them whose identity seems to be certain, and any error about whom cannot, therefore, be excused on the usual plea of uncertainty of Indian history.

First, about the kings Jaipāl ( Jayapāla ) and Ānandapāla who organised repeated and most strenuous resistance against the Ghaznavid kings. The current tendency is to regard them as rulers of the Panjab with capital at Bathindah<sup>1</sup> and to clearly distinguish them from the Śāhī ( Śāhiya ) rulers of Ohind. Thus V. A. Smith, after referring to the extent of Jaipāl's dominions in the Panjab, remarks: "Elliot mixes up the dynasty of Bathindah with that of the Śāhiyas of Ohind, commonly called ' of Kābul ', and so renders the whole story unintelligible."<sup>2</sup> The same view is reflected in the recently published Cambridge History of India Vol.III. Thus we read: 'The Hindu Śāhiya dynasty, founded by Lulliya the Brāhman at the end of the ninth century, with its capital at Ūnd on the Indus existed on sufferance for some time after the establishment of the Turkish power in Ghazni, but was extinguished by Mahmūd. Of the history of the kingdom of the Panjab, with its capital at Bhatinda, little is known. Its position compelled its kings Jaipāl I, Ānandpāl, Jaipāl II, and Bhimpāl the fearless to stand forth for a time as the principal champions of Hinduism, and though their end was unfortunate it was not dishonourable. On Bhimpāl's flight to Ajmer in 1021 his kingdom became a province of Mahmūd's empire.'<sup>3</sup>

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1. The name is spelt, Bhatinda, Datinda, Bathindah, Bhatindah etc.
  2. V. A. Smith — *Early History of India*, 3rd Edition, p. 383, fn. 1.
  3. *Cambridge History of India*, Vol. III, p. 506.

It is difficult to imagine how the error crept in, since a perusal of the accounts of Alberuni clearly shows that kings Jayapāla and Anandapāla who opposed Mahmud were really kings of the Śāhiya dynasty of Ohind, commonly called of Kabul. Alberuni gives the following list of the Brāhmana Śāhiya rulers of Kabul:

1 Kallar 2 Sāmānd (Samanta) 3 Kamalū 4 Bhīm (Bhūma) 5 Jaipāl (Jayapala) 6 Anandapāla 7 Tarojana  
pāla (Trilocanapala) 8 Bhīmapāla

Sir Aurel Stein has already demonstrated how this list of Alberuni is amply corroborated by incidental references in Rājataranginī. For instance, Kamaluka Śāhi and Bhīma Śāhi are referred to in connection with two kings of Kashmir, viz. Gopāla Varmā and Ksemagupta, while in Lalliya Śāhi who defied the authority of Samkaravarman, we can recognise, without much difficulty, the Kallara of Alberuni. As regards Trilocanapala, we get detailed information in connection with the reign of Samgramarāja. All these kings are distinctly referred to as Śāhi in Rājataranginī, and the capital of Lalliya Śāhi and Bhūma Śāhi is expressly named as Uda bhāṇḍapura which has been identified as Ohind on quite satisfactory grounds.<sup>2</sup>

It is not necessary to refer to other corroborative evidences, such as the coins of Samantadeva and Bhīmādeva, and reference in Jamī ul Hikayat to Kamalū king of Hind. Enough has been said to establish the historical genuineness of the list of Śāhiya Kings, as given by Alberuni, a contemporary of the last kings of the dynasty, and one whose long residence in India and acquaintance with Indian language gave him ample opportunity for ascertaining the truth.

Now, Alberuni distinctly refers to Anandapāla's defeat at the hands of Mahmūd, the capture of his son by the latter, and to the extinction of the dynasty in the time of Mahmūd of Ghazni. Hardly

1 Sachau — Alberuni Vol II pp 13 ff

2 Stein — Zur Geschichte der Śāhis von Kabul (Festgruss an Rudolf Roth pp 193-206)

—Do— English Translation of Rājataranginī, Vol II Note J

any more proof is necessary to identify Jayapāla and Ānandapāla who repeatedly fought with the Ghaznavid kings in Afghanistan, with the Śāhiya rulers of the same names mentioned by Alberuni. Fortunately the accounts<sup>1</sup> of Sultan Mahmūd's expeditions also fully bear out this view.

Thus the first encounter between Jayapāla and Sabuktigīn took place between "Ghaznā and Lamghān." We are told that while Sabuktigīn "advanced from Ghazna against Jaipal," the latter "marched on until he passed Lamghān and approached the territory of Sabuktigīn." This shows that the whole of trans-Indus territory, comprising the kingdom of Ohind, belonged to Jayapāla. That Jayapāla also ruled over the Panjab appears from the fact that when Jayapāla was made a prisoner by Sultan Mahmūd, his son Ānandapāla, according to Al-Utbi, was ruling over the 'territory on the other side of the Indus.'<sup>2</sup> Further, in all the subsequent battles, Ānandapāla is represented as ruler of the Panjab.

The slightly different versions about the successors of Ānandapāla which we meet with in different authorities on the expeditions of Sultan Mahmud, may at first cause some confusion, but it is not difficult to prove the substantial identity of the apparently varying accounts.

Al-Utbi does not say anything definite about the death of Ānandapāla or his successors. Firishta mentions that Ānandapāla died shortly before 401 A. H. ( 1013 A. D. ) and was succeeded by 'Jaipal, the second', who was defeated by Sultan Mahmūd in that year.<sup>3</sup>

In course of his description of the very same expedition, with almost identical details, Nizāmuddīn mentions the name of the king as Pur-Jaipāl or Taru-Jaipāl.<sup>4</sup>

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1. These accounts are translated by Elliot ( History of India, Vols. II and III. ) The outline is mainly based on the contemporary authority of Al-Utbi, supplemented by later writers like Nizāmuddīn and Firishta.

2. Elliot, II, p. 27.

3. Briggs's Firishta, Vol. I, p. 54.

4. Elliot, II, p. 451, and fn. (1).

According to Al-Uṭbī, the name of the king who opposed the Sultan in this expedition was Nidar-Bhim. He elsewhere refers to Puru-Jaipāl, and his son Bhimapāla.<sup>1</sup>

Now it is not at all difficult to reconcile these accounts. Firishta's 'Jaipāl, the second, is no doubt derived from Pur-Jaipāl or Taru-Jaipāl of Nizāmuddīn, he having considered only the last portion of the name. Al-Uṭbī's Nidar Bhīm or dauntless Bhīm is apparently prince Bhimapāla, son of Puru Jaipāl. As Elliot held long ago, Bhimapālī was apparently the governor left by Pur Jaipāl to defend the garrison, when the latter fled towards Kashmir.<sup>2</sup> We may note a similar instance in the Fifth expedition of Sultan Mahmūd when he gained a great victory near the river of Waihind. Firishta refers in this connection only to the ruling king Anandapāla<sup>3</sup> but according to Al Uṭbī the battle was actually fought with Brahmanapāla, son of Anandapāla.<sup>4</sup>

It is thus quite safe to infer from the statements of these writers, that Anandapāla was succeeded by Puru-Jaipāl, or Taru Jaipāl, and the latter by his son Bhimapāla. Now if we turn to the list of Alṭerunī we find that the successors of Anandapāla were Tarojanapāla and Bhimapāla. It is obvious that Puru Jaipāl or Taru Jaipāl of Nizāmuddīn and Al Uṭbī is identical with Tarojanapālī of Alṭerunī. Fortunately, some incidental references in Al Uṭbī's account place this identification beyond all doubt. Thus Al-Uṭbī says that (1) Bhimapāla was the son of Puru Jaipāl and (2) that Bhimapāla's uncle was captured by Sultan Mahmūd. Alṭerunī also says that Bhimapāla was the son of Tarojanapāla and that a brother of Tarojanapāla (i.e. an uncle of Bhimapāla) was made a prisoner by the Muhammadans. Thus Tarojanapāla must be regarded as identical with Puru Jaipāl or Taru Jaipāl and we have hardly any difficulty in recognising in him the Śāhi King Trilocanapāla, who according to Rājatarangīnī was helped by king Saṃgrāmapāla of Kashmir (1003-1028 A.D.).<sup>5</sup>

1 Elliot, II pp 38 ff, 47.

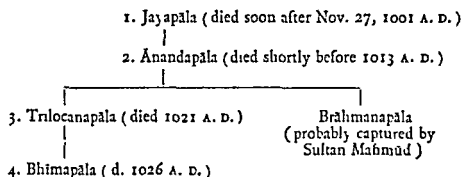
2 Elliot II p 451

3 Briggs & Firishta, Vol I, p 46

4 Elliot, II, p. 33

5 Rājatarangīnī Bk VII, vv 47-69

Thus, on the basis of all available accounts, we may safely reconstruct the following genealogical Table.



Each of these kings was the son of his predecessor. The date of the death of the last two kings is given on the authority of Alberuni, and that of Ānandapāla on the authority of Īrīshīr, as stated before. Jayapāla according to all accounts, burnt himself to death after his defeat and capture in the hands of Sultan Mahmūd on 27th November, 1001 A. D.

— As has already been stated above, Al-Uṭbī refers to Ānandapāla's son Brāhmanapāla. As he is nowhere mentioned as having succeeded his father, it is permissible to hold that he was the son of Ānandapāla who is referred to by Alberuni as having been captured by the Muhammadans.

It would thus appear that the rulers of the Panjab, who fought with Sultan Mahmūd were identical with the Śāhīya Kings of Ohind whose kingdom was practically confined to the Panjab,

after they had lost the trans-Indus territories. Even Firishta, on whose authority the Bhatinda theory has grown up, says that Jayapala reigned "over the country extending in length from Surhind to Lamghan, and in breadth from the kingdom of Kashmeer to Multan". Thus Firishta, too, knew of only one kingdom and not two.<sup>1</sup> There does not seem to be any reason to distinguish two dynasties, one of Ohind and another of Bhatindah, as V. Smith and others have done.<sup>2</sup>

This brings us to the question of Bhatinda being regarded as the capital of the line of kings referred to above

Al-Utbi says that shortly after his victory over Jayapala at Peshawar, in 1001 A. D., Sultan Mahmud conquered Wuhind. Later writers, like Nizāmuddin and Firishta, write the name of the place as Bitunda (or variants of it) and add that it was the residence of Jayapala. Firishta elsewhere remarks that Jayapala resided in the fort of Bitunda for the convenience of taking steps to oppose the Muhammadans. - This Bitunda and variants of this name have been identified with modern Bhatinda (see fn. I) in the eastern Panjab,

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has always been used in coins and inscriptions as an epithet of the Kushan and other foreign rulers of the Western and North Western frontier of India and it was even applied, till a much later period to the Muhammadan rulers of India. Thus the Kangra Jvālamukhi Prasasti of the 15th century A. D. refers to Sāhi Muhammad, meaning the Saiyid Emperor of Delhi (Ep. Ind. Vol. I, pp. 190 ff.)

Bühler takes Sāhi as the name of Kīrarāja but if we regard it as an epithet it should rather be taken as qualifying Herambapāla who overawed Kīrarāja by a display of his forces of horses and elephants. Kīra is undoubtedly in Kangra district and is represented by Kīrgrāma (vide Ep. Ind. Vol. I p. 98). So whether we take Sāhi as an epithet of Kīrarāja or of Herambapāla — a point full of interest for the history of the Sāhi kings, but which cannot be adequately discussed here — there cannot be any doubt that the Sāhi rulers exercised great power, either in Kangra itself or in its neighbourhood.

1 Briggs & Firishta Vol. I, p. 15

2 Iswari Prasad (Mediaeval India, pp. 2 and 65) mentions the Sāhiya kingdom and that of Bathinda separately, and apparently regards them as distinct ones. So does Lane Poole (Mediaeval India—pp. 17, 22). Cowell, while editing Elphinstone's 'History of India' held the same view (p. 313, fn. 22).

and this is the origin of the theory that Bhatinda was the capital of Jayapāla and his successors. Elliot has shown good reasons in favour of rejecting the reading Batiṇḍa and accepting the real name of the place as Bihaṇḍ or Waihiṇḍ, the modern Ūṇḍ or Hund or Ohind.<sup>1</sup> Elliot rightly argued that, if we take the place as Waihiṇḍ ( Ūṇḍ ), Mahmūd's march from Peshawar to that place can be easily understood, whereas, if we take the place as Bhatinda we have to suppose that he crossed the Indus and several other foaming streams, marching through a hostile and difficult country. It may be further pointed out, that Firishta elsewhere remarks that " Mahmūd entered Mooltan by the route of Baitunda ".<sup>2</sup> Now this can be easily understood if Waihiṇḍ is meant, but as Bhatinda is situated in eastern Panjab, it is difficult to imagine that Sultan Mahmūd should have passed to Multān through that place. Then, again, if, as Firishta says, Bitunda was chosen as a strategic point for opposing the Muhammadans, Ohind would be a much more likely place than Bhatinda in eastern Panjab.

Further, as I have shown above, there can no longer remain any doubt that Jayapāla and his successors, whose capital is supposed to have been at Bhatinda, were the Śāhiya rulers referred to by Alberuni and Kalhana. The latter distinctly refers to Udabhāṇḍapura as the capital of the Śāhi kings and this Udabhāṇḍapura has been satisfactorily identified with Ohind.<sup>3</sup> It is, therefore, a very strong argument in favour of Elliot's view that the place captured by Sultan Mahmud after his victory at Peshawar, and which is regarded by later writers as the capital of Jayapāla, should be taken as Waihiṇḍ or Ohind, as this would be quite in harmony with the evidence of Rājataranginī.

The old identification of the place with Bhatinda was re-asserted by Raverty in a long and somewhat discursive note in his English Translation of Tabakati-Nasiri.<sup>4</sup> Raverty's view was

1. Elliot II, pp. 428-39. The name of the place is written in various ways: 'Ohind' ( V. A. Smith ), Ūṇḍ (Camb. Hist. and Stein), Ūhaṇḍ (Raverty). Hund ( Elliot ) cf. Cunningham's Geography p. 61 for the origin of the different names.

2. Briggs's Firishta Vol. I, p. 41.

3. See ante.

4. P. 76. fn. 2.

accepted by V A Smith and through him, apparently, this idea has again gained currency, and has at last found a place in various modern works including the recently published Cambridge History of India vol III :

Unfortunately, Raverty made no serious attempt to meet the arguments of Elliot. One of the facts noted by him seems rather to favour the hypothesis of Elliot. Thus the *Tarikh-i-Mirat-i-Jahan Numā*, to which he refers, states, after describing the victory of Sultan Mahmud at Peshawar, that "from thence Mahmūd advanced to the fortress of Bahindah which was the residence of Jaipāl." Now Bahindah must be taken as more akin to Wahindah or Ohind than Bhatinda. Again, the *Tabat-i-Nasiri* refers to the place as Wahind, on the bank of the Indus, and Raverty has accepted this reading in the text of his Translation. In his footnote, however, he mentions that six copies (out of 13) give the name of the river as the Sadarah and he concludes, as follows: "I think it very probable that what has been called Wahind or Bahind is no other than Bhatindah or Whatindah, which written without the points \*\*\* or \*\*\* are much the same in appearance as the words in the various Mss of our author's Text."

Thus although he accepts the reading Wahind, he proposes an emendation of the text to make it Bhatinda, and so far as one can gather, the reasons for his predilection for Bhatinda are as follows:

faith, during an invasion by Sultan Mahmūd of Ghaznin received the title of Rana Lakhi and he and his tribe were removed thither."

(3) Raverty adds that there are traditions to the effect that there were formerly two or three considerable rivers in this now sandy tract of country and one of these rivers was called the Sadhura.

Now it is obvious, that none of the above arguments does really carry much weight. Traditions recorded by a modern author or a surveyor, unsupported by old authentic texts, cannot be considered as serious arguments, upsetting conclusions arrived at by more cogent reasonings, as given above. The evidence of Rājatarāṅgīnī, and the fact that the name Waihind occurs in the oldest, and contemporary chronicle of Al-Urbi, cannot be set aside on grounds stated by Raverty. Thus, so far as extant evidence goes, we must regard Ohind as the capital of the Śāhi King Jayapāla and the so-called capital of Bhatindah would appear to be merely the result of a misapprehension, having no real existence in fact.<sup>1</sup>

The question naturally arises, what was the capital of the Śāhi kings after they had lost the trans-Indus territories. The contemporary account do not help us in finding it out, but a comparison of the accounts which Firishṭa and Nizāmuddīn give of Sultan Mahmūd's expedition in 404 A. H. (1013 A. D.) indicates "Nindoona, on the mountains of Bulnat" to be the capital. For Firishṭa says that when the king saw he could not oppose the Sultan in the field he drew off his army to Kashmir, leaving troops for the defence of the capital which was immediately invested by Sultan Mahmūd. That the place so invested was Ninduna (Nindoona) is expressly stated by Nizāmuddīn and implied by the preliminary remarks of Firishṭa.<sup>2</sup> Firishṭa, no doubt, frequently refers to 'Jaipāl of Lahore', but there is nothing to indicate either that Lahore was his capital or even that it was an important city in the 10th century A. D.

1. Cf. J. R. A. S. 1927, pp. 485 ff. Mr. Nazim quotes unpublished Arab Texts to prove that Jayapāla's dominions did not extend beyond the Chenab till 939 A. D.

2. Firishṭa (Erigg's Transl.) Vol. I, p. 54; Elliot II, p. 431.

The identification of the so called "Puru Jaipāl" with the Sahu King Trilocanapāla clears up the difficulties in connection with the thirteenth expedition of Mahmūd ending in the battle of Rahib. The accounts of this battle, as given by different authorities, have been summarised by Elliot.<sup>1</sup> But the identification of the Hindu King who opposed Mahmud has given rise to a great deal of confusion. The king is named Puru Jaipāl and was identified with Rai Jaipāl of Kanauj by Elliot. That Rai Jaipāla of Kanauj is no other than the Pratihāra king Rājyapāl of Kanauj admits of no doubt.<sup>2</sup> I do not know on what authority this king has been named Jaichand, and described as the king of the Rathor Rajputs in the recently published Cambridge History of India Vol. III (p. 19).

Now V. A. Smith identified Puru Jaipāla, the hero of the Rahib, with the Pratihāra king Trilocanapāla, son of king Rājyapāla of Kanauj. He assumed, on the authority of Nizamuddin and Firishhta, that the Pratihāra king Rājyapāla of Kanauj having submitted to Sultan Mahmud was killed by the Indian Chiefs for his pusillanimity, and Mahmud's expedition was undertaken solely with the object of punishing these chiefs. As Rājyapāla was already dead, V. A. Smith was naturally induced to identify the opponent of Mahmud with Rājyapāl's son and successor Trilocanapāla. In a paper on the Gurjara Pratiharas I have discussed at length the reasons which in my view make this theory wholly untenable.<sup>3</sup> Without repeating what has been said there I may emphasise one fact which seems to be decisive on this point. According to the version accepted by V. A. Smith we have to believe that almost immediately after Rājyapāla had been killed by the Indian chiefs, his son Trilocanapāla joined the murderers of his father against Sultan Mahmud who had come expressly to avenge the murderer. Besides, as I

1 Vol. II pp. 462 ff.

2 V. A. Smith in J. R. A. S. 1909 p. 278.

I have discussed this question in a paper on the 'Gurjara-Pratihāras' pp. 72-73 (Journal of the Department of Letters, Calcutta University Vol. X, 1922).

3 On p. 567 of the same work the same king is referred to as 'Rājyapāla of Kanauj' styled Jaichand by Muslim historians. No authority is however, quoted for this latter statement.

4 Ibid.

have shown in that paper, there are reasons to believe that Rajyapāla of Kanauj was alive at the time of the invasion of Sultan Mahmūd

On these grounds I identified Pur Jaipal of the Rahib with Rajyapala of Kanauj. But in the light of what has been said above regarding the identification of Pur Jaipal, I am inclined to regard the hero of the Rahib as no other than Trilocanapāla, the son and successor of Anandapala. This view is in full accord with the statement of Nizāmuddin that "when the Sultan reached the banks of the Jumna, Pur Jaipal, who had so often fled before his troops, and who had now come to assist Nanda (the murderer of Rajyapāla, and against whom the Sultan's expedition was directed) encamped in face of Sultan."

I have already drawn attention to the fact that the statement of Nizāmuddin that "Pur Jaipal had often fled before the troops of the Sultan", can hardly apply to Trilocanapāla, son of Rajyapala, as he must have succeeded his father after the last expedition of the Sultan to Kanauj and shortly before the present one. On the other hand the Śāhi King Trilocanapāla had to bear the brunt of the Sultan's attack on more than one occasion, and, in 404 A. H. he actually fled before the troops of Mahmud, leaving the capital in charge of his son. The Rajataranginī gives a graphic account of the heroic fight of Śāhi Trilocanapala, ending in his disastrous defeat.<sup>1</sup> Both Rajataranginī and Alberuni make it clear that the glory and power of the Śāhi dynasty ended with Trilocanapala. It is reasonable to hold that after his repeated defeats, Trilocanapala had made a last bold stand against the powerful foe in the eastern Panjab, probably in alliance with the Chandella King.

Firishta refers to the incident in the following words: "Mahmud arrived at the Jumna and was surprised to find that the Raja of Lahore, who had so often fled before his troops, was now encamped on the opposite bank."

Firishta here actually refers to the king as Raja of Lahore, thereby indicating that he belonged to the line of Jayapāla and Ānanda-

1 Elliot Vol. II p 463

2 This might refer to some incidents in the expedition of 404 A. H. or to some other expedition (Rajataranginī Bk VII vv 47-69)

3 Briggs & Firishta Vol. I p 63

pāla to whom alone he applies this term. The qualifying clause "who had often fled before his troops" shows that both Firishṭa and Nizāmuddīn were thinking of the same person. Thus Firishṭa's testimony corroborates the view that Puru Jaipāl who opposed Sultan Mahmūd on the Jumna must be regarded as Saḥī Trilocanapāla, the son and successor of Anandapāla.

The date of this battle has been given as 1019 A. D. by Nizāmuddīn, and 1021 A. D. by Firishṭa. Elliot has accepted the latter as most probable.<sup>1</sup> Now Alberūnī says that Saḥī Trilocanapāla was killed in 1021 A. D. It is, therefore, just possible that Trilocanapāla died in the battle of the Jumna.<sup>2</sup> Alberūnī implies that the Saḥī rule ended with him, though his son was alive for five years more. As noted before, the same view is reflected in the Rajatarangīnī. Now all this is corroborated by Firishṭa's account of the Sultan's proceedings subsequent to the battle of the Jumna. We are told that shortly after this event Mahmūd, 'proceeding to Lahore entered that city without opposition, giving it over to be sacked by his troops. Here wealth and precious effects, beyond the power of calculation, fell into his hands. The prince of Lahore, unable to contend with so powerful an adversary, fled to Ajmere for protection, and Mahmūd, having appointed one of his officers to the government, and nomi-

1 Elliot Vol II p 462

2 The authorities differ regarding the site of the battle. According to Elliot's translation of Al Utbī's account the battle took place on the bank of Rahīb river but M. Renaud observes that Utbī does not name the river but the place where the Raja had taken up his position was called Rahīb (Elliot Vol II p 50 fn 2). On the other hand both Nizāmuddīn and Firishṭa place the scene of the battle on the bank of the river Jumna. This seems to be more probable. For Al Utbī says that the 'river was very deep and its bottom was muddy like tar. This applies to the Jumna very well as its waters are proverbially regarded as black and are usually contrasted in this respect with the Ganges by ancient Indian writers. The name 'Kālīndī' is given to it for the same reason.

On the other hand the river Rahab mentioned by Alberūnī with which the Rahīb is usually identified is an insignificant stream beyond the Ganges. But it is not necessary for our present purpose to enter into a detailed discussion of the subject.

nated other commanders to various districts in the territories of Hindustan, himself returned in the spring to Ghazny."

In the above passage we must substitute for Hindustan the territories of the Panjab, and for Lahore, the then capital of the Śāhi rulers of the Panjab. Thus modified, the passage may be taken as the description of the final passing away of the Śāhi kingdom, after the death of Trilocanapāla, into the hands of the Muhammadans. It need only be added that the 'prince of Lahore', in the above passage apparently refers to Bhīmāpāla who, according to Alberuni, lived for five years more.

September, 1930.

THE FOUNDATION OF THE CITY OF AHMEDABAD.  
ANQUETIL DU PERRON'S STORY ABOUT IT AND  
ITS PARALLEL IN THE LEGENDARY STORY OF THE  
FOUNDATION OF VIJAYANAGARA —

BY Shams-ul-ulama DR. SIR JIVANJI JAMSHEDJI MODI, B. A.,  
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It is a recent interesting publication of Rev. Father H. Heras,  
*Introduction* entitled "Beginning of Vijayanagara History,"  
that has suggested to me the subject of this  
paper. The original capital of Gujarat was

Patan in Anhilwad, and the town, now known as the city of Ahmedabad, was at first known as Asawal. The modern city of Ahmedabad was founded by Ahmad, the grandson of Muzaffar Shah, who was "the son of Sehârun, a Rajpoot of the ancient Tak clan, who embraced the Mahomedan faith under the name of Wuze-ool-Moolk, and was patronized by the Emperor Feroze Toghluk."

Now, there are several versions about the foundation of Ahmedabad by Ahmed I. Though all these agree in the main matter, viz. that it was founded by Ahmed, there are some differences as to what led the king to found the new city. It is the version of Anquetil Du Perron that is more full than those of others. The object of this paper is to give that version with some others, and to present its parallel in the case of the foundation of Vijayanagar in the South.

We read the following about the foundation of the city in  
Hope's Historical Sketch (1398-1411) :<sup>1</sup>

*T. Hope's Version*

"Moozuffur Shah was succeeded in A. D. 1411 by his grandson, Ahmed Shah, who in the following year determined to transfer the seat of Government from Unhilwara to

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1. "Architecture at Ahmedabad, photographed by Col Briggs, with Architectural Notes by James Fergusson (1866). With an Historical and Descriptive Sketch" by Theodore C. Hope.

2. Ibid. p. 26.

the locality on the banks of the Sabarmuttee where Kurunāwuttee had been founded by the Solunkhee monarch three hundred years before. Modern investigation has not yet proceeded sufficiently far to enable it to be stated with certainty how far Kurunāwuttee was contiguous to, or identical with Ashāwul and Shreenuggur, both of which names occur in early records as those of a great city hereabouts ; but there can be no doubt that the new town of Ahmad Shah, to which he gave the name of Ahmedabad, and its suburbs, embraced them all, and that his principal edifices are on the deserted sites of earlier Hindu buildings, possibly the temples of Kuruneshwur and the monastic retreat of Hemīcārya. "The suggestion of a new capital is ascribed to the king's spiritual adviser, Shekh Ahmed Khuttoo Guny Buksh, and it was carried out under the personal supervision of 'four Ahmeds', viz., Ahmed Shah himself, Shekh Ahmed, Mulik Ahmed, and Kāzee Ahmed. An old fortification or enclosure, containing a temple of the goddess Bhudra Kālee, was selected as a nucleus ; and one of its towers, called Manik Boorooj, is said to contain the foundation-stone. Close by arose a mosque named after the Sultan, a palace which received magnificent additions in subsequent reigns, and other edifices, some of which still survive as public buildings and make the enclosure, yet called 'the Bhudder', now, as ever, the seat of Government." According to this account, Ahmed founded the city at the suggestion of his spiritual adviser.

We read in the Bombay Gazetteer : In 1411 ( March 4th )

*Bombay Gazetteer's* "Sultan Ahmad I, like his father Sultan Muham-  
Version. mad, fond of the site and air of Asāval on the

Sābarmatī, chose it as his capital, and in honour of four Ahmads, himself, his religious teacher Shaikh Ahmad Khattu, and two others, Kāzi Ahmad and Malik Ahmad ( and ) named it Ahmadabad."<sup>1</sup> According to the writer of the Gazetteer, "the story is that the king, by the aid of the Saint Shaikh Ahmad Khattu, called up the prophet Elijah or Khizar, and from him got leave to build a city if he could find four Ahmads who had never

1. Ibid. pp. 24-27.

2. Bombay Gazetteer Vol. IV, Ahmedabad, p 249,

missed the afternoon prayer. A search over Gujarat yielded two, the saint was the third and the king the fourth " <sup>1</sup> According to this story, it was "the site and the air" of the place that led Ahmad I to found the city there.

Mahomed Kasim Ferishta, thus refers to the foundation of Ahmedabad "*The King (Ahmed Shah), who had always professed himself extremely partial to the air and situation of the town of Yessavul, situated on the banks of the Sabarmutty, in the latter end of this year (being 815), laid the foundation of a new city, which he caused to be called Ahmudabad, and the town of Yessavul formed one of the mohullas or parishes in the suburbs of that city, which afterwards became the capital of Guzerat. The houses of Ahmedabad are in general built of brick and mortar and the roofs tiled. There are three hundred and sixty different mohullas, each mohullah having a wall surrounding it. The principal streets are sufficiently wide to admit of ten carriages abreast. It is hardly necessary to add that this is, on the whole, the handsomest city in Hindustan, and perhaps in the world*" <sup>2</sup> We thus find that according to Ferishta also, King Ahmed founded the city of Ahmedabad at its present site, because he liked the climate of the place.

*Brigg's rendering of Ferishta is too free and as the passage is rather important, I give it from the original with my translation*

سلطان احمد شاه بعد وصول عماد الملک از راه ترکشم اساول را از  
سارسم سندش رشک روئے عانا گردانند و در او احر همان سال یعنی  
۸۲۵ هجری اندک را خوش کرده بعد از استعاره و  
استدشاره با حقائق پناه شیخ احمد کند و قدس سره در کنار آب مسندری  
شهری طرح انداخته موسوم باحمدانان صاحب و در اندک مدتی با تمام  
رسیده در الملک سلاطین گجرات شد و مصر اساول را یکی از محلات آن

1 Ibid p 249 n 5 Arch Surv 1874-75, 2

2 Ferishta's History of the Rise of the Mahomedan Power in India, translated by John Briggs (1829) Vol. IV, p 14

3 Miswritten for کہتر

4, For Sabarmati

شهر کرد و عمارات پادشاهان و بزرگان از گچ و خشب پختم است و اکثر خانهای سالینست و در سر آن بلده که در بار پادشاهی متصل است سه طاق کلان بخش پختم ساختند و برج و ساروج اندوده اند و آنرا تزیین می گویند و باراری در غایت وسعت و فراخسب چنانچه ده آرام رهاوی یکدگر می تواند رفت و دو کانه بخش پختم ساختم گچ کاری کرده اند و قلع و مسجد جامع طرح نموده در بیرون شهر سیصد و شصت پوره که هر پوره مشتمل است بر بارار و مسجد و دیوارند آبادان ساخت و دربان معذوری و دیگر خصوصیات احمد آباد اگر گنم شود که در تمامی هندوستان بلکه در کل جهان آن عظمت و آراستگی شهری موجود نشده مباحث نموده باشد

( Bombay Edition, Part II ( Jald-dūyam ) 4th Chapter ( Kings of Gujarat ), page 183, ll. 13 ff.

Translation :— Sultan Ahmad Shah, after the arrival of 'Imad-ul-mulk, who had returned from his way, rendered Asīwal, by the dust of the hoofs of his horse, to be the envy of the garden of Heaven (i. e. he honoured it with his presence and made it very beautiful like the Heavenly garden) and at the end<sup>1</sup> of the same year i. e. 5 and 10 and 800 i. e. 815 )<sup>2</sup> finding (lit. making) the air of the place to be pleasant, after taking augury<sup>3</sup> and taking advice for an auspicious<sup>4</sup> hour, from the truthful<sup>5</sup> Shaikh Ahmed Kanbahu<sup>6</sup> — may his grave be hallowed (qudissī sirru-hu)<sup>7</sup> — laying the foundation (tark) of a city on the banks of the river Sabarmuttee<sup>8</sup>, named it Ahmedabad; and it (the city) having reached completion in a short time, became the capital of the

1. Awākherastend, last day.

2. The Bombay edition of Ferishta gives the year in figures as ۸۲۵ 825 which is evidently a mistake. This mistake has even led the publisher to describe the event also later than its proper place in 815

3. Istaskareh,

4. Istaskarch

5. Haqayah-panāh.

6. Misprinted for Khato.

7. Steingass, p. 953.

8. Misprinted as Sanabari.

Sultans of Gujarat. And he made the town Asāwal one of the streets of that city. The buildings of the royal personages and great men are made of mortar and burnt (lit. ripe) bricks, and many houses there are tiled.<sup>1</sup> At that part of the city which is adjoining (muttasil) the Royal court, they have built three big arches with burnt bricks and have anointed (andudeh) them with mortar and plaster(sārry) They call it Tarpuliyeh.<sup>2</sup> The Bazār is with much of space (vasāat) and broad, so that 10 carriages can pass breadthwise side by side of each other. The shops are made of burnt bricks with chunam work done over it. A fort and Jāmaa Musjid are built. Outside the city there are 360 suburbs (pureh) and every suburb is made prosperous with a market, a mosque and circuit of a wall. In the matter of the flourishing condition and other particularities, if it be said, that in the whole of Hindustan, (not only that) but the whole world, there has been no city like Ahmedabad in greatness and beauty, that will be no exaggeration.

The Tazkarat ul-Muluk, referred to by Rev. Heras gives the following account :

*The Version of  
Tazkarat-ul-Muluk*

“One day when he went out hunting in the neighbourhood of Muhammadabad, a dog seized a hare by the tail. The hare turned round and fighting with the dog, overcame him. Sultān Ahmad on seeing this said — ‘The climate of this country seems to be conducive to bravery, seeing that a hare beats a dog. If I should found a city here and make it my capital, the men who shall be born here and grow and thrive in the climate of this region will certainly be braver and more manly. . . . For this reason, in a propitious hour, he laid the foundation stone of the city of Muhammadabad.’”<sup>3</sup> The account is headed, “Reign of Sultan Ahmad Wali Shah Bahamani in the city of Muhammadabad which is now known as the city of Bidar.”

1. Sfāla, a tile

2. Seems to have been miswritten for سیم پولیس e. with three poles Gul  
قال “a street lane or quarter” or better P پول a station. When the  
reference is to arches, it may be سیم گڑھ?—گڑھ.

3. The Indian Antiquary Vol. XXVIII, p 218. An article entitled  
“History of the Bahmani Dynasty by J S King, Chap. IX Note.

But the author of the Tazkarat ul-Muluk attributes to Mahmudabad, a few miles away from Ahmedabad, what seems to have been said for Ahmedabad. The mistake seems, I think, to have arisen from the name Bidar, which was another or a former name of Mahmudabad. But the fact seems to be that the Bidar is really the Badar or Bhadar of Ahmedabad.

The Bedar referred to here is Bhadar which according to the Tuzuk-i Jehangir is the "citadel which in the *Bedar referred to in the above version.* dialect of the country they called Bhadar".<sup>1</sup> It is called Bhadar after the citadel of Patan or Anhilvada, which was originally dedicated to the goddess Bhadra or the propitious Kali.<sup>2</sup>

But Anquetil's story, as we will see later on, goes further than the story of the Tazkarat-ul-Muluk which says nothing about the preliminary love portion of the story of the foundation of the city of Ahmedabad. So, the historian referred to by Anquetil may be some other writer.

Mr. Briggs, in his *Cities of Gujarat*, attributes its foundation to a love episode. He says:— "The *Briggs' cities of Gujarat.* legend runs that this spot was the residence of a Bhil chieftain, with whose beautiful daughter, the Muslim monarch (Ahmad Shah I) became enamoured; his earnest solicitations led her to become a proselyte to his passionate vows, and subsequently to his faith, which terminated in the scene of their amours being converted into that proud city which bears the Hero-lover's name".

The place spoken of as "the area of the Three gates" by Briggs in his *Cities of Gujarat*<sup>3</sup> seems to be the same as the Tarpulick of Fereshta which, as said above by me, seems to be *se pulice* (i. e. three Poles).

1. Tuzuk-i Jahangir translated by Rogers and edited by Beveridge (1909) Vol. I, p. 423.
2. Bombay Gazetteer Vol. IV, Ahmedabad, p. 275.
3. The Cities of Gujarat, their Topography and History illustrated in the Journal of a recent Tour by H. G. Briggs (1849) pp 245-46.
4. *Ibid*, p. 200, line 13.

Forbes attributes the foundation of Ahmedabad to Ahmeds being "extremely partial to the air and situation of the town of Yessawul (Ashawul) situated on the banks of Sabbermuttee (1412)

The Mirat i Ahmadi simply says that Sultan Ahmad founded the city "being instigated to do so by Shaikh Ahmad Khattoo Gunj Baksh". We read

م رخصت ندرالمحقق سراج الصدوق شمع احمد کیم بخش  
شروع در بنای آبادی شهر معظم احمد آباد فرمود

Translation — He, at the desire (rukhsat or permission) of Shaikh Ahmed Khuttoo Gunj Buksh, the moon of philosopher and the sun of the truthful, ordered the commencement of the auspicious foundation of the great city of Ahmedabad.

Anquetil Du Perron, in his "Discours Preliminaire" which forms the first volume of his Zend Avesta gives another story of the foundation of this city. He says

2° Ce Prince eut pour Successeur le Sultan Ahmed, son petit fils, qui regna trente un ans et plusieurs mois. Ce fut lui qui batit Ahmedabad. Voici ce que les Historiens du Pays rapportent de l'origine de cette Ville. Le Sultan Ahmed, voyant un jour un de ses chevaux Perses tout en sueur, voulut savoir d'où cela venait. Un de ses Officiers lui avoua qu'il était épris des charmes d'une femme Indoue, qui tous les jour se rendoit à une Pagode éloignée de quarante-cinq cosses de Patan, qu'il l'allait voir, et revenir, en

1. Ras Mala Hindu Annals of the Province of Goozerat by Alexander Kinloch Forbes new edition by Major Watson (1878) page 251

2. James Bird's History of Gujarat (1865) page 187

3. Mirat i Ahmad Persian Text Part I page 46 l 6 (Gaskwad Oriental Series Volume XXXIII)

4. Zend Avesta Ouvrage de Zoroastre Tome Premier. Premiere Part e. p. COLXV note

quatre Pehrs ( douze heures ). Le Sultan voulant s'assurer de la vérité du fait, fit donner un cheval à cet Officer, et monta lui-même sur un autre : ils arriverent à la Pagode, où ils trouverent la femme Indoue. Tandis qu'Ahmed confidéroit le Pays, il apperçut un lièvre qui se battoit contre un chien de chasse. Jugeant par-là que cette terre devoir produire des guerriers, Il y bâtit, à quarante cosse de Patan, une Ville qui fut appellée de son nom, Ahmadabad ( c'est-à-dire *Ahmed a rendu ce lieu fertile, ou le lieu fertile d'Ahmed* ). Cette Ville devint dans la suite la Capitale du Guzarate ; elle a même donné son nom à la Province : elle est située a vingt-trois degrès, trente-deux minutes de latitude septentrionale, et quarante cinq lieues de Surate, selon Mandeflo ( Voy. des Indes p. 136 ), a 86 cosses, selon Thevenot ( lib. cit. p. 20 ). Une Inscription Persanne fixe la construction du Masdjed d'Ahmadabad à l'an de l'Hegire 810 ( de Jesus-Christ 1407 ) & celle de la Ville, à l'an de l'Hagire 812 ( de Jesus-Christ 1409 )".

I give below my version of Anquetil's above passage, as given by me in my paper on Anquetil.<sup>1</sup>

"Anquetil gives the following story about the foundation of the city of Ahmedabad, whose king ruled over Surat. The first Mahomedan ruler of Gujarat was Mouzafarkhan, who had received the government of the country from Emperor Firouz. On the death of Firouz, he became independent from the Mogul throne, and his successors continued so till the time of Akbar. His capital was at Patan. After a reign of 11 years he was succeeded by his grandson Ahmed. This prince, one day, saw a Persian horse all perspired. On inquiry, one of his officers made the following confession :—At a place about 45 *kosh* from Patan there lived a Hindu woman with whose beauty he was enchanted. She went to a temple every day, and the officer had gone to see her when she attended the temple. He returned within 4 *pehrs*, i. e. 12 hours and so, the horse which took him there was all perspired. The king liked to satisfy himself about the truth of this statement. He went with the officer to the place and saw the Hindu damsel. When looking at

1. "Anquetil Du Perron of Paris. India as seen by him ( 1755-60 ). Jour. B. B. R. A. S. Vol. XXIV, pp. 338-39. Vide my "Anquetil Du Perron and Das'ur Darab" pp. 26-27.

the town, he saw a hare fighting with a hunting dog. He was struck with this sight and thought, that such a place must produce warriors. So he founded a city on the place—about 40 kos from Patan—and named it Ahmedabad after his own name. It then became the capital of Gujarat. Anquetil says, that a Persian inscription gives the date of the construction of the Masjid of the city as 1407 A. D. (810 Hijri), and the date of the construction of the city as 1409 (812 H). Anquetil gives a short account of the kings of Ahmedabad up to the time of Akbar, and of the Soubadars under Akbar and his successors up to the time of Mahomed Shah. He also gives an account of the family and principal officers of Nizam ul Moulk. He then describes the 23 Soubas of Hindustan and gives a list of 61 emperors, beginning with Pethara Raja of Delhi in the 12th century and ending with Shah Jahan Sane in about 1761.

According to this account, it was a love-story that took Ahmed to the city and it was the daring feat of a hare that led him to like the place and to found a new city there.

## II

This story of the foundation of Ahmedabad is given by

A Parallel to Anquetil Du Perron's story  
 Anquetil Du Perron has a parallel in the legendary story of the foundation of the city of Vijayanagar.<sup>1</sup> The story as given by Robert Sewell, on the authority of the Portuguese chronicler Nuniz, runs thus—

*The Legendary story about the Foundation of Vijayanagara*  
 “The King (King Deorao) going one day a hunting, as was often his wont, to a mountain on the other side of the river of Nagumdym, where now is the city of Bisnaga—which at that time was a desert place in which much hunting took place, and which the King reserved for his own amusement—being in it with his dogs and appurtenances of the chase, a hare rose up before him, which instead of fleeing from the dogs, ran towards them and bit them all, so that none of them dared to go near it for the harm that it did them. And seeing this, the King, astonished at so feeble a thing biting dogs which had already caught for him a tiger and a lion,

1 The story is quoted in his *Beginnings of Vijayanagara History* by the Rev. H. Heras S. J., M. A. pp. 12

judged it to be not really a hare but more likely some prodigy, and he at once turned back to the city of Nagumdym. And arriving at the river, he met a hermit who was walking along the bank, a man holy among them, to whom he told what had happened concerning the hare. And the hermit wondering at it, said to the King that he should turn back with him and show him the place where so marvellous a thing had happened, and being there, the hermit said that the King ought in that place to erect houses in which he could dwell, and build a city, for the prodigy meant that this would be the strongest city in the world, and that it would never be captured by his enemies, and would be the chief city in the kingdom. And so the King did, and on that very day began work on his houses, and he enclosed the city round about, and that done he left Nagumdym and soon filled the new city with people." (Vide Sewell's *A Forgotten Empire*, p. 299-300)

According to Father Heras, the above story about Vijayanagara "is also repeated with some slight difference in *Other Versions of the Vijayanagar Story* two inscriptions, one in the Kolar district and another in the Nellore district". Father Heras gives the stories as given in these inscriptions and then compares all the three stories together, naming them as Nu (Nuniz), K (Kolar) and Ne (Nellore), from the person and places associated with the stories. He then compares them and says of the two inscriptions, that they "seem to be a fabrication" and very properly adds that "Account Nu, (Nuniz), though sometimes more wordy, is nevertheless more sober than the other two".

Then coming to the dates of the three accounts, he says that Nuniz's account "seems to have been written in the first half of the XVIth century" and thinks that the other two 'accounts K and Ne were written somewhat afterwards'. He then concludes

1 Ibid p 2.

2, Ibid p 4

3. Ibid p 8

4 Ibid p 8

5 Ibid p 8

that "the three accounts have no authority at all and are to be rejected by impartial history" Father Heras then quotes Mr Sewell<sup>2</sup> who says "This same tale is told by many kings and chiefs in Southern India" <sup>3</sup>

The story of the city of Ahmedabad is said to have occurred in the beginning of the 15th century A. C. and the account of Nuniz about Vijayanagara seems, as said by Father Heras, "to have been written in the first half of the XVIth century" So, of the two schools of the Anthropologists in the matter of the growth and spread of beliefs, stories, symbols customs etc — the Diffusionists and the Evolutionists—this story connected with the boldness and courage of a hare, seems to illustrate the theory of the Diffusionists It is quite possible, that the story about Ahmedabad being older, it has passed from North to the South, from Gujarat to Madras The story as given by Anquetil Du Perron is fuller and older than the other versions of the Ahmedabad story These later versions have omitted the earlier parts of the love-episode

The river, on which Ahmedabad stands, is known as Sabar muttee In Ferishta's History, as translated by Briggs (Vol IV, p 14), it is also "Sabar muttee" But in the Bombay Edition of Ferishta's History 2nd part (Jald duyum p 183) I find it as Sanbehri سنبهري Briggs, in his "Cities of Gujarashtra," gives it as Sahermaty<sup>4</sup> or "Saharmati (*vulgate* Sabarmaty) — frequently confounded with Saraswati the Arethura<sup>5</sup> of Gujarat<sup>6</sup>"

1 Ibid p 8

2 'Sewell A Forgotten Empire', p 299-3

3 "Beginning of Vijayanagara History", p 9.

4 The Cities of Gujarashtra their Topography and History illustrated in the Journal of the recent tour by H G Briggs (1859) p 199

5, Arethura was "one of the Nereids and the nymph of the famous fountain of Arethusa in the island of Ortygia near Syracuse

6 Ibid page 203

We thus see that in one of the lithographed editions of Ferishta's History, the name of the river is not Saburmati but it is something like Sanhari. Briggs in his Cities of Gujarashtra gives the name as Saburmati and says that it is an ordinary form of Saburmutti. I beg to suggest that, just as Ahmed gave the name Ahmedabad from his name to the city which, or a part of which, was once known as Asīwal, so he gave to the river the name of Sabarmutti in place of its older name which was something like Sahermutti. He gave it that name from the Gujarati word Sābar (સાવર) or Sāmbat (સાંબર) which is the name of a kind of elk. It is Sans. (Shambara) (शम्बर). Another great probability may be that the river was called Sabarmutti from old on account of its banks being possibly a hunt of Sābar or elk.

REMAINS OF A PREHISTORIC CIVILISATION IN THE  
GANGETIC VALLEY — BY PROFESSOR DR. A. BANERJI-SASTRI,  
M. A., D. LITT. ( OXON. ), PROFESSOR OF SANSKRIT, PATNA  
COLLEGE, PATNA.

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Mathurā on the Jumna has an ancient history. "The Yadus of Gujrat came from Mathurā"<sup>1</sup>: and the Yadus are mentioned repeatedly in the Rgveda (i. 108, 8, etc.): Mathurā occupies a prominent position in the Purānas,<sup>2</sup> and the Epics<sup>3</sup>. Brahman, Buddhist and Jain traditions abound in Mathurā.<sup>4</sup> A large number of archaic terracottas attest the Pre-Mauryan culture-levels at Mathurā. Some of these (only divine and human or semi human types omitting all reference to those of animals) have been described fairly adequately by Ananda K. Coomaraswamy, in "Archaic Indian Terracottas" published in "IPEK" (Jahrbuch Für Prä-Historische and Ethnographische Kunst, 1928) pp. 64-76, Plates 1-7. A fresh horde has been discovered in the bed of the river Jumna adjacent to the site traditionally assigned to the ancient citadel of Kaiśa the Asura chief.<sup>5</sup> They will be referred to in the course of the present discussion mainly for the purpose of comparison and contrast.

Buxar is another site of similar antiquity, but, unlike Mathurā, was unknown to archaeologists before the present writer excavated the site at the instance of the Government of Bihar and Orissā, in 1927. The finds are now located in the Patna Museum Buxar Hall, and a short description of some of the antiquities is given in Appendix A. In letter No. 937-4070, dated the 15th May 1929 from the Offg. Director General of Archaeology in India, to the Secretary to the Government of Bihar and Orissā, Revenue Department, Patna, the Government of India have decided to undertake excavations at Buxar on a scale proportionate to its importance.

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1. *Camb. Hist. Ind* Vol. I, p. 274.
  2. Pargiter, *Anc Ind Hist Tradition*, p. 171; *Brahmapurāṇa*, XIV. 54
  3. *Harivamśa*, 94, 5164 Hopkin's *The Great Epic of India* p. 395 n. 1.
  4. *Lalitavistara*, ed Leumann, pp. 21-2, Rapson, *Anc Ind*, p. 174.
  5. *Jātaka*, Cowell, Vol. IV, pp. 50-52.



Buxat (a) No 4    Buxat (i) Buxat No 3    Buxat (a) No 5

## 1. SITE.

"Buxar (in the district of Shahabad, Bihar and Orissa) is said to have been the home of many of the authors of the Vedic hymns and to have been called originally *Vedagarbha*, i. e., the womb or origin of the Vedas. Local tradition derives the name of the town from a tank near the temple of Gaurīśaṅkara which was originally called *aghsar* or effacer of sin, but in course of time came to be called *baghsar*. The story runs that a ṛṣi or sage, called Bēdsirā, having transformed himself into a tiger to frighten the ṛṣi Duvāsas of whom he was jealous, was doomed by the latter to retain that form for ever.<sup>1</sup> He was restored to his original shape by bathing in the holy tank of *aghsar* and then worshipping Gaurīśaṅkara, and in commemoration of this event the spot was called *Vjāgbrasara* or *Baghsar* i. e., the tiger tank. Buxar is an old Brahmanical site and various parts of it have ancient names such as Rameśvara, Viśvāmītra-kā āśrama and Paraśurāma; but it has few remains of archaeological interest.\* \* - Bihar and Orissa District Gazetteers: Shahabad (O'Malley and James), p. 163.

The above statement (1924) did not take into consideration the full significance of recent discoveries in the Indus Valley which have modified our notions of the so-called Brahmanical sites in India. Excavations have brought to light copious remains of archaeological interest so long hidden underground. But the association with Viśvāmītra was a landmark. It revealed glimpses of a pre-Aryan Asura stronghold and the youthful Rāma's exploits against them to safeguard Viśvāmītra's sacrifices, as described in the Rāmāyana, Balakāṇḍa, Sargas 19, 25 and 26.<sup>1</sup>

The site at Buxar is an extensive mound about a quarter of a mile in length, rising about 30 feet from the present level of the town, and 52 feet from the bed of the Ganges. As the river is cutting into the northern bank, portions of the mound which is situated on the northern bank facing the district of Ballia in the United Provinces actually overhang the Ganges in imposing masses; cf. Plate I. Preli-

1. Sarga 14, 30-31: "Ata eva ca gantavyam Tātakāyē vanath yatah :  
Svabāhubalāmūṣṛitya jahimāh duṣṭacāripīm 30" ||  
Manniyogādīmam deśam kuru niskaptakam punah :  
Nahi kaścidīmam deśam śakto hyāgantumīdṛśam 31 ||

minary operations were confined to the outlying spur opposite the Buxar fort standing on a high bluff and effectually commanding the reaches of the river. Reconnoitring and surface exploration were carried on along the continuation of the escarpment both to the right and the left revealing the outer wall of the city. Burrowing underground from the present surface level unearthed the Mauryan stratum about 35" below, with contemporary brick structures and terracotta including a seal inscribed in Aśokan Brāhmī and in pure Māgadhī reading - *Śadaśa[n]śa*; cf. plate II.<sup>2</sup>

Below this level, down to the bed of river, 52" from the present surface, were laid bare the remains of a finely-built city of the chalco-lithic period, and beneath this city, layer after layer of earlier structures, erected successively on the ruins of their predecessors.

Of the various objects found, only a few representative types of terracotta are discussed in the following pages.

### BUXAR TERRA COTTA

Indian Terracottas may be studied under two broad divisions:

I. Prehistoric: II. Pre-Maurya.

Under division I may be placed the following groups:

1. Buxar: (a) Highly developed- nos. 1-21.

(b) Crude- nos. 1-4. Sumerian affinity.

2. Mahenjodaro & Harappa: Crude Sumerian affinity.

Described by Sir John Marshall in A. S. I., A. R., 1923-4; pl. xxi, and 1924-25, pls. xxii, xxvii; in the Illustr. pl. Lond. News, Sept. 20 and Oct. 4, 1924, Febr. 27, 1926, and Jan. 1928.

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2. The Jogīmārā inscription of Śutanukā (of Pischel, Sitzungsberichte Preuss Ak. d W. 1906, S 489 ff; and J B O. R S., 1923, pp 273-93) is in pure Māgadhī of the grammarians. The inscribed glass seal of Patos (of J. B O. R S., 1924, pp. 189-93), and the Buxar terracotta seal though not so comprehensive point to the prevalence of these Māgadhī characteristics in the Mauryan epoch.



Boxar (a) No 6 Terracotta Female figure from Boxar

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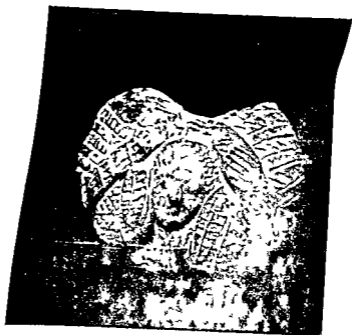
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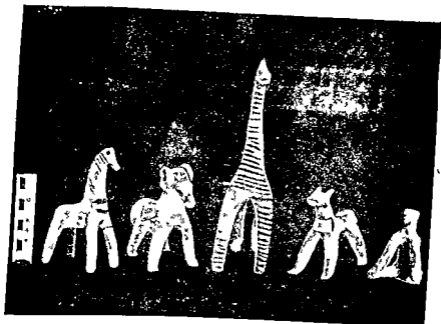
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Buxar (a) No. 6 Terracotta Female figure from Buxar.



Buxar (a) No 7 Terracotta head of a female figure from Buxar.



Terracotta animal figures.

## 3. Mathurā : (a) Highly developed-

(b) Crude-Sumerian affinity.

Described by Ananda K. Coomaraswamy in IPEK (Jahrbuch Für Prähistorische und Ethnographische Kunst, 1928- 'Archaic Indian Terracottas', pp. 64-76, Tafel 1-7. Cf. new discoveries in the attached plate.

Under division II are included :

( i ) Taxila- A. S. I., A. R., xiv, pl. ix ; 1919-20, pl. xi; 1920-21, pl. xvi.

( ii ) Sañkisa- Ibid., xi, p. 29 and pl. ix.

( iii ) Bhīṭā- Ibid., 1911-12, pl. xxii.

( iv ) Basārh- Ibid. 1903-4, pl. xxxix; 1913-14, pls. xliii-xlv.

( v ) Besnagar- Ibid. 1913-14.

( vi ) Nagarf- Ibid., Mémoire No. 4, 1920.

( vii ) Kosām - Ibid., 1913-14, pl. lxx, c.

( viii ) Pāṭaliputra., Ibid., 1915-16, Pt. I, p. 14 ; 1917-18, Pt. I, p. 27, pl. xvi. The finds of the excavation in 1926-27 have not yet been made public, but the present writer has studied them in the Patna Museum.

The Maurya and Śuṅga ( 4th-1st centuries B. C. ) represent a transition from the older series in clay to the earliest stone sculptures. The deterioration was practically complete during the Kuṣāṇa, Gupta and mediaeval period. It seems now an imperative fact that all civilization — the total and traditional heritage, would fall away immediately and completely should a thoroughgoing forgetfulness, an overwhelming amnesia and profound oblivion overtake humanity or a part of it.

In the present paper, only human figures and figurines from Buxar are discussed. Bricks, potteries ( painted and otherwise ), faience, animals, plaques, and seals etc., [ Plate IV ( a ), ( b ), ( c ), ( d ) ] support the views expressed herein. The chalcolithic site at

Buxar is 52 ft below the present level of the mound which is situated on the north bank of the Ganges in  $25^{\circ} 34' N$  and  $83^{\circ} 58' E$ . It is to this day, pointed out as the seat of Tārakā, the female Asura chief's stronghold,<sup>1</sup> in the immediate vicinity of Visvāmitra's hermitage which is still known as Caritravana.<sup>2</sup> Both to the east<sup>3</sup> and west are various sites of earliest Paurāṇic and Asura antiquity.<sup>4</sup>

### BUXAR TERRACOTTAS

1 (a) All the examples are female — except one (now in the Patna Museum) representing a male dwarf strongly reminiscent of the Astarte plaque of the ithyphallic dwarf type with bent knees on Babylonian cylinders, Conteneau, fig 8, 24, 25

The finished type comprises two groups (1) oval face (ii) round face

Characteristics (i) the features are adequately represented (ii) no part of the face is separately made, (iii) the hair is worn in a variety of elaborate arrangement, (iv) the eyes are oval and the eyelids drooping, (v) heavy and ornamental earrings are worn (vi) the forehead is encircled by a wreath of flowers (e.g., fig 12), or a tiara (e.g., fig 15), (vii) the head surmounted by head dresses. The head-dresses are surprisingly varied and elaborate, the two principal kinds, consisting either of attached stamped rosettes (figs 12, 13, 14, 16, 17, 20), or developed into two high smooth horns like volutes (figs 1, 15), these smooth horns like volutes are known also from Harappa

The face appears to have been pressed in a mould and is represented in full relief.

The (1) oval face (fig 12) has an intriguing smile the round (figs 15, 20), a strange far off look and a disturbing loveliness

1 The canal Thorī Nālā bears her name

2 For legend see *Gazetteer* 1924, p 163

3 Ahalyāsthāna of Rāmāyaṇa Bālakāṇḍa, sargas 23-25

4 Oldham, Buchānan's Shahabad Journal p 12 (4) 533, 178



Buxar plate IV (a) Terracotta toys and earthen pottery from Buxar.



Buxa plate IV ( b ) Terracotta figures and other objects from Buxa



Buxa plate IV ( d ).

Made in a pleasant red clay, these archaic specimens represent the sophisticated elegance of Indian terracotta in the third or second millennium B. C.

1. (b). The cruder types (figs. 2, 3) are highly characteristic of the Mahenjo-Daro and Sumerian types.<sup>1</sup>

Characteristics : (i) the eyes are large and round, (ii) the nose is prominent, and formed by pinching the clay together forming a projection continuous with the forehead, (iii) the lips are thick, (iv) the breasts are large and separately affixed.<sup>1</sup> Fig. 4 supports a child at the breast. The earrings are "like that of the later pre-Mauryan figures, and of some Mesopotamian types".<sup>2</sup> The nose resembles ancient Chaldean and Elamite types.<sup>3</sup> In the treatment of the nose, this type may be assigned to some part of the second millennium B. C.

#### 'Culture Sequence :'

These two strata of terracotta in the Gangetic valley, preceding the primitive stone Yakṣas of the 4th century B. C., point to the pre-Aryan culture-currents. As regards the respective ages of these currents, it is significant that "the completely modelled figure comes first, then figures with a moulded face, and finally the completely moulded relief plaque; it is the reverse of what might have been expected and of what actually occurs in Babylonia".<sup>4</sup>

## APPENDIX A

List of antiquities<sup>1</sup> by Dr. A. Banerji-Sastri, Professor, Patna College, excavated from Buxar, and exhibited in the Buxar Hall Patna Museum. They have been marked as BR. in the Museum Catalogue.

Serial No.	Description of the object	Depth	Find-spot	Remarks
1	A fragment of brownish glazed pottery with decoration on the outside.	52"	River-side	Plate IV
2	A crude black terracotta animal with three legs, (probably a horse).	"	"	"
3	A terracotta elephant with three legs broken. Head is ornamented with incised marks. Very crude shape.	"	"	
4	Lower portion of a terracotta figurine with rectangular marks on it. Head broken.	"	"	
5	An earthen pot of red earth, with a narrow neck, but wide mouth, broken at its rim.	"	"	
6	A small earthen pot of red earth with wide mouth, broken at its rim.	"	"	
7	A pointed terracotta object with narrow neck with a circular depression at one of its ends.	"	"	Cult object

1. Only representative types of human and animal figures are described in the above list.



Duxar plate IV (c). Duxar plate V. Plate II, Inscribed Terracotta Seal with Brahmi Script of 3rd Cen. B. C. Patna Museum.

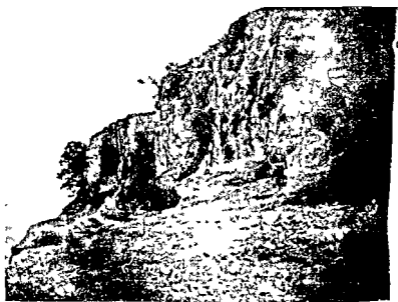


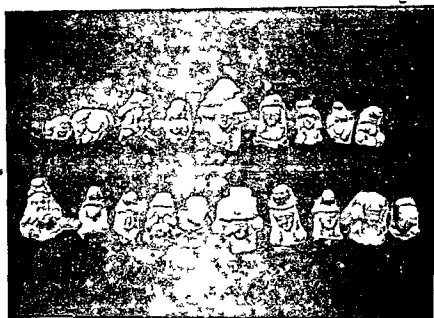
Plate I, Excavated site at Buxar River side view Dist, Shahabad.

Serial No.	Description of the object	Depth	Find-spot	Remarks
8	A black terracotta head having circular incised mark at its flat end.	52"	River-side	
9	A terracotta bead having a circular depression at its flat end.	"	"	
10	A black terracotta object with ribbed side.	"	"	
11	A terracotta seal of black earth - legend Śadaśa[na]śa, slightly broken at the side.	32"	"	Script in Aśoka Brāhmī of 3rd. cen B. C Mā-gadhī Prkt
12	A terracotta broken object having two horn-like projections and two marks of a leaf and a wheel mark on one side. It is of a red clay. Part of a bigger object.	"	"	
13	A terracotta round and elongated object of peculiar shape having small projections on one of its faces ( probably some fruit).	52"	"	
14	An earthen object probably a small representation of a square well and water channel.	"	"	Cult object Plate V.
15	A red terracotta head of decorated toy ram with one horn broken, hole at neck and sides.	"	"	
16	Lower portion of a terracotta figurine ( probably Nāgini ) having incised circular, oblique and straight marks on front and with only one leg marked in two projections at the feet, to make it stand.	"	"	Symbolical representation as distinguished from realistic execution of the other animals.

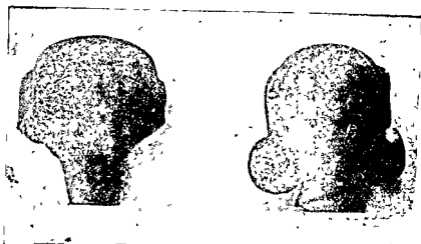
Serial No.	Description of the object	Depth	Find-spot	Remarks
17	A middle portion of a terracotta figurine (probably Nāgini) having incised circular oblique and straight marks on front. Head and legs are missing.	52"	River-side	
18	A big terracotta head of a female (?) figure with a crescent mark on its forehead. Of crude workmanship.	"	"	
19	Plaque of a terracotta head of a female figurine with marks for hair on her head, with elongated ear pendants. Projection below neck for fixing the upper portion with the body. Back concave. Of crude workmanship.	"	"	
20	A terracotta female figurine with a child sucking her breast, with circular ear ornaments, on stand. Right hand and right portion of her stand are missing. Of crude workmanship.	"	"	Of fig 6: IPEK, op cit.
21	A headless terracotta female figurine with necklace and on stand. Both the hands and legs are missing. Of crude workmanship.	"	"	For the jewelled necklace, cf. Channavira (Rao, Elements of Hindu Iconography); occurring on the very oldest Indian sculptures in stone, the Besnagar Yakshi (H.I.I. A., fig 8) at Bharhut (Cunningham, P. I. XXXVI) at Sirkap (A. S. I., A. R. 1919 20, p. 20)
22	A headless terracotta female figurine with stand. Both the hands and legs are missing. Of crude workmanship.	"	"	
23	A torso of a female figure with very prominent breast. Of crude workmanship.	"	"	



Plate III (1) Terracotta figurines from Buxar, 4th  
2nd Cen. B.C. Nos 1-6, Allen Museum



Terracotta head of figurines from Buxar, Plate III (2) Nos 1-21,



Buxar ( b ) Nos. 1-2



Mathura Terracotta ( b ).

Serial No.	Description of the object	Depth	Find- spot	Remarks
24	A torso of a terracotta female figurine with heavy necklace and a portion of <i>hara</i> ( neck ornament ) between her breast hanging from right to left. Of crude workmanship.	52"	River- side	
25	A terracotta bust of a female figurine with heavy ear ornament of circular design. With six holes on head. Of crude workmanship.	"	"	
26	A crude terracotta bust of a female figurine with traces of a child sucking her breast, with one ear ornament.	"	"	
27	Broken portion of a terracotta animal figure having a ribbed ornament on the back.	"	"	
28	A terracotta female figure and having an elaborate and beautiful head dress with heavy ear-ring containing round pendants. Necklace with circular floral decoration. Both the hands, right leg, half of the left leg and the stand are missing.	"	"	For the elaborate bicornate type of head-dress, cf figs. 18 and 16, IPEK, op. cit.
29	A terracotta bust of a female figurine having a beautiful flat head dress decorated with straight line and dots on it, two circular ear ornaments and a heavy necklace. Braids of hair falling on either side of the head dress and above the ear ornament. Bony cheek and hooked nose.	"	"	The coiffure of hair is to be sharply differentiated from an <i>uppi-sa</i> , or a cranial protuberance of <i>Bachhofer</i> , <i>Ein Pfeilerfigur aus Bodhgaya</i> , <i>Jahr as. Kunst</i> , vol. I, 1925.

Serial No	Description of the object	Depth	Find spot	Remarks
30	A terracotta bust of a female figurine having a simple head dress and a round necklace and right hand up to elbows missing Bony cheek, pointed nose and thick lips	52"	River side	
31	A terracotta head of female figurine with traces of a head dress Hair of head arranged on either side of the ear decorated with ornaments Peculiar ornaments hanging behind her ears Long neck			Cf. Jastrow Bildermappe... figs 65, 66
32	A terracotta head of a female figurine, with head dress, broken, highly finished, with heavy necklace The circular ear ornament of the right ear prominent Made of red earth Bony cheek, prominent nose, broad forehead with high neck	,	"	
33	A terracotta head of a female figurine with an elaborate head dress and floral ear ornament, with red wash	"	"	
34	A terracotta head of a female figurine with peculiar coiffure on both sides of her ears Wears necklace with star marks and ear ornament Head dress missing Bony cheek, prominent nose, receding forehead, long neck	,	,	Cf. no 28.
35	A terracotta bust of a female figurine Peculiar head dress of engraved pattern, with leaf		,	

Serial No	Description of the object	Depth	Find spot	Remarks
	designed ear ornament Heavy necklace and circular ear pendants Lower portion of the body with both the hands are missing Bony cheeks, prominent nose, high neck			
36	A terracotta head of a female figurine having an elaborate and decorated head dress with hair raised in a broad band on the head and hanging on either side of the ear Traces of ear ornaments and heavy ear pendants Prominent cheek bones, nose and long neck	52"	River-side	Plate III
37	A terracotta head of a female figure having an elaborate and differently arranged head dress With heavy circular ear ornaments Prominent cheek bones, nose, long neck and receding forehead	"	"	Of Schaffer-Andrae Die Kunst des alten Orients, fig 546
38	A red and black coloured terracotta head of a female figurine with hair arranged in broad band over the head Broad band of the head dress probably missing Peculiar ear ornament Prominent bony cheek, broad forehead, heavy eye lids, pointed nose	"	"	
39	A terracotta bust of a female figurine having a beautiful ribbed cap with head dress over her head, with two circular ear ornaments and a necklace at her neck Two hands, lower	"	"	Of the <i>uṣṇīṣa</i> of the figs in the <i>Indraśāla</i> Guhā Bharhut same, north gate, Sāśch. East ern Art, vol

Serial No.	Description of the object	Depth	Find-spot	Remarks
	portion of the body from her breast is missing. Features slightly different from the above figurines. Long neck is the only point common.			I, No. I. July 1928.
40	A terracotta head of a female figurine having peculiar coiffure and head dress with floral decoration. Features in common with other female figurines in nos. 38-39.	52"	River-side	
41	A terracotta head of a female figure having a circular head dress half of which is broken; with hair marks on the forehead. Modelling of the eyes, cheek, nose and lips are very realistic and beautiful.	"	"	
42	A terracotta bust of a female figure having a pointed head dress with hair flowing to her shoulders. Lower portion from her breast is missing. Peculiarity of the features :- bony cheeks, heavy eye lids, prominent nose and long neck.	"	"	
43	A terracotta head of a female figure having a projected head dress with a leaf mark decoration on it. Features of the face - bony cheeks, heavy eye lid, long neck.	"	"	
44	A terracotta head of a female figurine having nicely tied head dress with a leaf decoration on it. Features of face as in the previous figurine.	"	"	

Serial No.	Description of the object	Depth	Find-spot	Remarks
45	A terracotta head of a female figure having a nicely arranged head dress and a heavy necklace at her neck. Peculiarity of features in agreement with female figurines.	52"	River-side	
46	A broken portion of a terracotta torso showing ornament of neck and ear.	"	"	
47	A fragment of terracotta head dress with a decorated wreath on it.	"	"	
48	A broken portion of a terracotta plaque with a female figure on relief. Probably connected with some cult purpose.*	"	"	

\* The rest of the list is omitted as dealing with Mauryan and post-Mauryan finds.

# NOTE ON THE MATHURĀ INSCRIPTION OF SAMVAT 299

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Most of the dated Brahmi inscriptions from Mathurā are referable to the Kaniska era, and their chronology is bound up with the question about the starting point of that reckoning. I am not going to reopen the discussion of that problem. I have nothing to add to the remarks in the introduction to my edition of the Indian Kharosthi inscriptions in the *Corpus Inscriptionum Indicarum*, Vol II, Part I.

There are, however, two Mathura records which cannot be classed with the rest, viz Nos 59 and 78 of Professor Lüders' List of Brahmi Inscriptions<sup>1</sup>. The former is dated in the year 72 or 42, during the reign of the Mahāksatrapa Śodāsa, the latter in the year 299, during the reign of an unnamed Maharaja Rājāturaja.

The palaeography of Śodasa record shows that it is older than Kaniska, and its date is usually, and no doubt rightly, referred to the Vikrama era. The only difficulty with regard to the date is the reading of the decimal symbol.

Professor Lüders<sup>2</sup> has maintained that it must be read as 70, because the same symbol is used in an inscription belonging to the time of Vasudeva, who cannot possibly have been on the throne in the forties of the Kaniska era.

Professor Rapson<sup>3</sup>, on the other hand, is of opinion that the symbol, which Professor Lüders has aptly described as a St Andrews' Cross, stands for 40.

The usual Brahmi symbol for 40 resembles a Brahmi *pta*, and the symbol for 70 a Brahmi *pa*, and there cannot be any doubt that the St Andrews' Cross is a cursive form of one of these two signs. Professor Rapson thinks that there can only be the question of the former, because a similar (but not identical) cursive symbol for 40

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1 Calcutta 1912 Appendix to Epigraphia Indica Vol X

2 Ep Ind IX, pp 243ff

3 Indian Studies in Honor of Charles Rockwell Lanman, Cambridge Mass., 1929 pp 49ff

is known from the coins of the Western Kṣatrapas, and because he "can hardly believe that it can possibly be a cursive form of 70, when it lacks all the traces of the stem bending to the left with its horizontal stroke on the right which are the distinguishing features of the ... *ṣu*, or of the loop at the base which has taken their place in its numismatic representative."

It seems to me that such a development is very well possible. A cursive writing of the bend to the left and the horizontal to the right would naturally result in the lower half of a St. Andrews' Cross, and the numismatic variety seems to be derived from such a form. In my opinion the Vāsudeva inscription mentioned and published by Professor Luders is conclusive. The decimal symbol of that record is damaged, and somebody "has tried to restore the missing portion by adding in pencil a hook turning upwards" in the rubbing which is now our only source. But the greater part of the symbol is perfectly clear and is a distinct St. Andrews' Cross. The upper angle does not in any way remind us of the head of the *ṣa* symbol, while the head of the ensuing symbol, which stands for 4, is similar to Brāhmī *ṣa*. Even if Professor Rapson were right in assuming that the restorer who added the pencil strokes "felt justified by traces visible on the stone but not reproduced in the rubbing", we should not be able to account for the shape of the upper portion of the symbol.

I, therefore, think that we must accept Professor Luders' reading of the St. Andrews' Cross as 70, and take the Śodāsa inscription to be dated in the year 72, which, when referred to the Vikrama era, would correspond to 15 A. D.

The inscription of Saṃvat 299 was first edited by Bühler<sup>1</sup>, who held that it must be referred to the reign of one of the Kusāna rulers of the Kaniska group. "The type of the characters", he says, "fully agrees with that of the numerous native inscriptions of the time of the Kushana rule over Mathurā; and it preserves in the broad-backed *ṣa* with the slanting central stroke, and in the tripartite subscript *ja*, two features which during this period occur only occasionally for the later *ṣa* with the horizontal cross-bar and the tripartite

<sup>1</sup>Academy Vol. 49, 2nd May 1896, p. 367: JRAS. 1896, pp. 578ff. Wiener Zeitschrift für die Kunde des Morgenlandes X, pp. 171ff.

3a. These characteristics, as well as the general appearance of the letters, preclude also the (otherwise possible) assumption that the inscription might belong to the time of a later Kushana King, who ruled after Vāsudeva and before the conquest of Mathurā by the Guptas about 400 A. D."

Bühler then proposed to explain the dates of the Kanishka era as abbreviated, 74 e. g. standing for 274, and refer them and the date 299 to the same era as the Śoḍaśa inscription and the older series of Kharoṣṭhi inscriptions, with initial point in the first half of the first century B. C.

Professor R. D. Banerji<sup>1</sup> does not accept Buhler's dating, because the characters of the inscription are, in his opinion, distinctly archaic. He lays special stress on the archaic features mentioned by Bühler, and draws up a useful list, from which we can see that in the inscriptions of the Kanishka group the tripartite subscript *ya* is not, with the insignificant exception of two Sarnāth records, used as the only form, the tripartite *ya* being always found side by side with it. "But in the inscription of the year 299, in all cases of subscript *ya*, the *ya* is fully expressed, i. e., it is tripartite." In the same way the archaic *ja* is used throughout, while in the Kuṣāna records it only occurs sporadically, but as such down to comparatively late times, e. g., in the record of the year 90.

His conclusion is that "it is certain that the date 299 must be referred to an era, the initial point of which lies in the third or fourth centuries before the Christian era. Only two such eras are known to have been in actual use in India. The first is the Maurya era which probably was counted from the coronation of Candragupta in or about B. C. 321..... The other era is founded by Seleukos Nikator in B. C. 312..... If referred to the Maurya era, the year 299 is equivalent to  $321 - 299 = 22$  B. C., and if referred to the Seleukidan era it becomes equal to  $312 - 299 = 13$  B. C."

Now it is a well-known fact that we do not possess the slightest scrap of reliable evidence to the effect that there ever existed a Maurya era or that the Seleukidan reckoning has, in any period

1 Indian Antiquary XXXVII, 1908, pp. 33ff.

whatever, been used in India<sup>1</sup>. It is of course not impossible that some foreign or national secular era may have been used in India before the advent of the Indo-Scythians, but if such should have been the case, no trace has so far been found. It is only in the old Kharosthi inscriptions of the Indo-Scythian period that we, for the first time, are faced with a secular era in India, and every theory which operates with secular eras is based not on facts, but on conjecture.

If, however, Professor Banerji is right in his opinion that the type of the characters used in the Mathurā inscription of the year 299 makes it impossible to refer it to the time of the Kusāna rulers of the Kaniska group, we should have to admit that here we have a certain piece of evidence showing the existence of an older secular era. It therefore becomes necessary to examine his arguments.

It will be seen from what has been said above that Bühler, whose intimate knowledge of Indian Palæography nobody would be prepared to question, had no objection to referring our inscription to the time of Vāsudeva. And it seems to me that the general type of the characters agrees well with such a dating. If we compare, e. g., the Mathurā inscription of the year 80<sup>2</sup> without going into details, we are at once struck by the great similarity. But we cannot rest content at this first impression.

Before proceeding further it may be useful to quote some of Bühler's remarks about the Brahmi of the Kusana period, i. e., after the accession of Kaniska, from his *Indian Palæography* § 19 :

"In spite of great variations in the single letters, which occasionally exhibit the more modern forms in the older inscriptions and the earliest forms of the Northern Ksatrapa type in the later documents, the alphabet possesses a very characteristic appearance, and nobody who once has seen the squat and broad letters of the Kusana period will ever make a mistake by assigning them to other times.

As regards the details, the following innovations deserve special mention : ... (2) The bar denoting the length of *Ā* is attached low

1 The only instance which might be quoted is the well-known Plato coin. According to Cunningham, *Numismatic Chronicle* New Series II, 1875, p. 2, however, this piece was found 'somewhere in Central Asia,' and we have no right to assume that Plato ruled in India.

2 Ep. Ind. I, 392 and Plate No. 24.

down ; ... (6) The *kha* ... is mostly triangular below ; ... (9) The lower end of *da* ... is drawn further to the right, and the bulge on the right becomes larger ; ... (11) The horizontal stroke of *na* is curved ... or looped ... ; ... (13) The *ta* is occasionally rounded on the left ... the Visarga first appears in these inscriptions ... "

An examination of the plate published by Professor Banerji, l. c. p. 66, shows that the details mentioned above are found in our inscription.

Old forms are found in the first four lines of the record ; cf. the initial *na* and especially the *ja* and the *śa*. Professor Banerji is, however, if his plate is reliable, mistaken when he says that the subscript *ja* is always tripartite, for in *mahāvīrasya*, l. 2, we have the later tripartite form. If we compare the Śodāsa epigraph of the year 72, we find further indications of a later age : both *ja* and *śa* are more advanced ; *ka* has the bent bar which is, it is true, already occasionally found in Kṣātrapa records, but not in the Śodāsa inscription ; *ja* has the rectilinear instead of the curved shape, which we find in the older epigraph, and the same is the case with *na*.

With regard to the remaining details we may note the long *a*, with the bar attached low down, in *arabātvanam* l. 1, *arabato* l. 2, [*a*] *rabātayatane* l. 4 ; the triangular base of *kha* in *Okharikāye* and *Okharje* l. 3 ; the typical Kuṣāna *da* in *divase* l. 2, *Śivādīnasya* l. 4, *devakulam* l. 5 ; the curved bottom-stroke of *na* in *śidhana arabātvanam* l. 1, *Ujhanikāye* l. 3, *Śivādīnasya* and *arabātayatane* l. 4 ; the rounded *va* in *svarvaccharasvate* l. 1, *sva(vikābhagīni)* l. 3, *Śivādīnasya* l. 4 and *devakulam* l. 5, side by side with the angular *va* in *svarvaśidhana arabātvanam* l. 1, *divase* and *mahāvīrasya* l. 2, *(sva)vikābhagīni* l. 3, and the visarga in *eteh*, i. e., *etaih* l. 4, though Professor Banerji takes the two dots after *te* as a stop, because two short strokes are used to mark a stop after the symbols of the date.

Attention may also be drawn to the extreme inconsistency and inaccuracy in forms such as *śidhana* for *siddhāna*, *svate* for *śate* l. 1, *svāvika* for *śāvika* l. 3 ; *svarva* for *sarva*, *arabātvanam* for *arabāntānam*, *svarvacchara* for *samvacchara* and *svate* for *śate* l. 1, *svāvika* for *śāvika* l. 3 *vita* for *dhita* l. 3 ; *śidhana arabātvanam* for *siddhānam arabāntānam* and *mahārājasya rājatirājasya* for *mahārājasya rājatirājasya* l. 1,

*arabato mahāvīrasya* for *arabato mahāvīrasya* l. 2, *bhagīni..* for *bhagīni..* l. 3, *Śrīhasya Śivādīnasya* for *Śrīkasya Śivādīnasya* and *arabātmatyātāne sthapi[a]* for *arabātmatyātāne sthāpita* l. 4; to the form *svarvacchāra* i. e. *samvacchāra*, which also occurs in the Sārnāth inscription of Aśva-ghoṣa of the year 41<sup>1</sup> and in the Pabhosa epigraph of the year 10 of Udāka<sup>2</sup>, instead of the usual *savatsara*, and, finally, to the curious shape of the symbol for 9.

On the whole it seems to me that there cannot be any doubt that Buhler was right in his estimate of the period to which our record belongs, and Professor Banerji has not, in my opinion, been able to prove his different theory.

In such circumstances the question about the era remains open. We cannot any more accept Bühler's view that the same era is used in the old Kharoṣṭhī inscriptions, the Śodāsa record and the epigraphs of the Kaniska period. The Amohinī tablet cannot, e. g., be referred to the same era as the Patika copper-plate, and the theory of omitted hundreds is not likely to be revived.

On the other hand no serious objection can be raised against referring the date of our inscription to the era which is used in the old Kharoṣṭhī inscriptions of the Sakas and early Kuṣānas. Whether we have to do with a Saka reckoning or with a Parthian era, it is certain that it was used by Saka rulers in India, and we know from the inscriptions on the Mathurā capital and from the Śodāsa records that Sakas held sway in Mathurā at an early date. The use of the old reckoning long after the introduction of the Kaniska era has, as I hope to have shown in my edition of the Indian Kharoṣṭhī inscriptions, its parallels in the North-west, where palæographical considerations make it impossible to refer the dates of the Loriyan Tangai, the Jamalgarhi, the Hashtnagar and the Skarah Dheri inscriptions to eras such as the Seleukidan or the hypothetical Maurya reckoning.

I, therefore, think that we must accept Bühler's theory in so far as he assumes the same era in our record and e. g. in the Patika plate of the reign of King Moga, dated in Sam. 78, which would then be 212 years older.

I shall not here try to add to my discussion of the epoch of this era in the edition of the Indian Kharoṣṭhī inscriptions, which has not, in my opinion, been invalidated by Professor Rapson's adverse criticism.<sup>1</sup> I shall only add that, according to the chronology adopted as a working hypothesis in my edition, our record would belong to A D 45, corresponding to the year 88 of the Kaniska era, and the Mahārāja Rajātīrāja would be Vāsudeva, the Kuṣāṇa Emperor.

1 *Dhammacarana* in RE. IV.

This word has been translated by scholars as 'the practice or fulfilment of Dhamma.' This meaning however does not suit the different passages of the Edict in which it occurs. The first passage in which the word is met with is translated by Hultzsch thus: "But now, in consequence of the practice of morality (*Dhammacaraya*) on the part of king Devānāṃpriya Priyadarśin, the sound of drum has become the sound of morality, showing the representations of aerial chariots, representations of elephants, masses of fire, and other divine figures." The second passage has been thus rendered: "In this and many other ways is the practice of morality promoted ..... ." The third passage has been thus translated "And the practice of morality (*Dhammacaraya*) is not (possible) for (a person) devoid of good conduct (*sila*). " Now, it will be seen that in the first passage *Dhammacarana* has been taken to refer to the practice of Dhamma by Aśoka for his own moral good. In the second *Dhammacaraya* refers to the practice of Dhamma by the people themselves for their own good. The third passage is meaningless, because it means that we must have *sila* or virtuous conduct first and then we can practise Dhamma or morality, as if 'virtuous conduct' is not the same thing as 'morality'. It is thus clear that the word does not bear one and the same sense in the three passages according to Hultzsch.

All inconsistency and vagueness will be removed if we translate *Dhammacaraya*, not by 'the practice or fulfilment of Dhamma' but by 'the spread or dissemination of Dhamma'. In that case the first passage will mean that Aśoka has utilised representations of aerial chariots, elephants etc. as a means to his missionary object, namely, the promotion of Dhamma among the people. The second passage also comes thereby to mean the same thing. The third also attains to full significance, because what is intended to be im-

pressed on our mind is that *Dhammacaraya* or dissemination of Dhamma among the people is not possible for any man who is himself devoid of *sīla* or virtuous conduct. If the successors of Aśoka want to carry forward his policy of promoting Dhamma among mankind, they cannot do it unless they exhibit and develop *sīla* among themselves. In this way alone *Dhammacaraya* can be brought to have one and the same sense in the three passages.

## 2. *Bhaṭamayeṣu* of RE. V. (Kālsī).

This expression has been translated by Hultzsch as 'servants and masters' and explained as follows "the *m* between *bhāṭa* (Sanskrit *bhṛta* and *āja* (Sanskrit *ārya*) is euphonic" (C. I. I, Vol. I p. 10, n. 4) Prof. Radhakumud Mookerji renders it by 'the soldiers and their chiefs'. Evidently he takes *bhāṭa* as a Sanskrit word meaning 'soldiers'. Yet in the foot-note he takes it as equivalent to *bhṛta* (=servant), when he says that "*Bhaṭamayeṣu*=*bhṛta-m* (euphonic)—*āryeṣu*" (Aśoka, p. 141, n. 1). What is still more strange is that in the same breath in that foot-note he adds "*bhāṭa* (= a soldier) is not the same word as *bhaṭaka* (= a servant) in the expression *dasabhaṭakāsi*" etc., contradicting what immediately precedes it.

It is true that the second letter in this expression is *ṭ* in no less than four recensions, but it is worthy of note that Gīrnār has *t*, the expression in that copy being *bhatamayeṣu*. Now if *bhata* is here equal to the Sanskrit word *bhaṭa* (= soldier), how can it become *bhata* in any recension at all? But, as a matter of fact, we have seen that Gīrnār has *bhata*, so that the only conclusion possible is that *bhata* of Gīrnār and *bhaṭa* of other recensions must stand for *bhṛta* (= a servant), just as the word *kata* of Gīrnār and *kāṭa* of other copies occurring about the beginning of the same Edict has been taken by all scholars and even by Prof. Mookerji as equivalent to *kṛta*.

Nor is the procedure of taking *mayeṣu* as "*m*(euphonic)—*āryeṣu*" in any way justifiable. If there had been originally an *r* in *mayeṣu*, it would surely have been preserved in the Shāhbāzgarhī and Mānsērā versions, and *mayeṣu* should itself have been written as *m-āryeṣu* in the Kālsī, Dhāulī and Jaugadā copies. When none of these changes

is noticeable, it would be setting the laws of philology at reckless naught for any scholar to suppose that an *r* preceded the *y* in *mayesu* in the original. The only reasonable course in the circumstances is to take *bhaṭamāyesu* as equivalent to *bhṛtamāyeṣu*, take it as an adjective of *bambhanibhesu* ( *Brāhmaṇeṣu* ) which immediately follows it, and render it by “ (among the Brāhmaṇas and Grhapatis) who are hirelings”. This interpretation seems to be confirmed by the reading *bhaṭimāyesu* which is furnished by the Dhauli recension and which can only mean ‘hired labourers, hirelings! The word *bhaṭi* of this phrase also shows that we have here nothing to do with *bhīṭa* in the sense of ‘soldiers’.

It may be now asked : what is meant by “Brāhmaṇas and Grhapatis who are hirelings? The only reply to this question is that there were some men of these classes who had been reduced to this degraded condition. Thus Rhys Davids says: “Brahmans are also frequently mentioned as engaged in agriculture, and as hiring themselves out as cowherds and even goatherds” (*Buddhist India*, p. 57). As regards the Grhapatis, Fick has the following: “We read of one such *gahapati* who deals in vegetables . . . . . of one another *gahapati* who maintains himself and his mother with difficulty by working as a hired labourer . . . . .”. (*The Social Organisation in North-East India in Buddha's Time* (trans) pp. 255-6). It is with such Brāhmaṇas and Grhapatis that Aśoka's Dharmamahāmātrās must have been concerned as they were proper objects of commiseration

p. 495, v. 334 ), which has the sense of 'to soften, propitiate'. This suits here excellently as we shall see presently. The third word is *nasahitā* which is taken by Prof. Lüders as pres. part. of *nath* (= *nasti*) with construction *nom. absol* and meaning "there being none", "if there is none". This explanation perhaps is not very satisfactory. Because in the first place, *nasahitā* as a pres part form of *nath* is very unusual. Secondly, what Prof. Lüders understands is that the relatives of the culprit, if there be any, will try to persuade the Rājukas to grant him life, but if there is none forthcoming, the culprit will bestow gifts or will undergo fasts to attain happiness in the next world. This presupposes one of two undesirable things (1) if the convict has no relatives, no provision is made by the state to induce the Rājukas to reconsider his case, and he stands no chance of being released by means of an appeal. or (2) if he has relatives but they are not able to prevail upon the Rājukas, he is not expected to bestow gifts or to undergo fasts. None of these courses is desirable. Perhaps the more reasonable explanation is suggested by the verse quoted by the Professor from Ayoghara-Jātaka. It speaks not only of an offender but also of the king and Mrtyu or Death. And it further says that *nijjhāpana* is possible in the case of the former, but not so in the case of the latter. Dr Barua has told us in this connection that the term has been somewhat differently explained by the commentator in the case of each, though the idea of 'propitiation' is present in both the cases. In the case of the king, *nijjhāpana* is "proving the innocence of the culprit through witnesses"; and in the case of Death, it is "causing Mrtyu to relent by means of sacrificial offerings ( *bali-kamma* )." Turning now to our Edict, we have a culprit and the Rājukas to whom his innocence is to be proved exactly as we have a convict and the king mentioned in the Jātaka. We have also 'making of gifts' and 'facts' corresponding to the *bali kamma* of the Jātaka. The question now is: have we any reference here also to Death. We are perhaps not far from right if we say that we have that reference in the word *nasahitā* if we mean by it "End ( *anta* ) which is Destruction ( *naśa* )". The above passage may therefore be translated as follows: "(Their) relatives will indeed ( in that *yauta* period ) propitiate some ( *Rājukas* ) in order to grant them life; or to propitiate End which is Destruction, they (the convicts) will give alms pertaining to the next world and observe facts."

4 *Dhamma-thambha* and a lacuna occurring in RE. VII.

The second part of RE. VII. has not been carefully studied. Soon after my book on Aśoka came out, it occurred to me that the word *Dhammathambha* of this Edict has been used in a somewhat unusual sense and that further in the text some words also were inadvertently omitted. I thought that perhaps these points might attract the attention of Hultzsch, but he has said nothing about them in his edition of *The Inscriptions of Aśoka*. I am therefore drawing the attention of the scholars to these points in order that they might consider them and express their opinion about them.

Section ( P ) of Hultzsch's transcript has the following : *etameva me anutekhamāne dhamma-thambhāni kaṭṭhāni dhamma-mahāmāta kata dhamma-sāvane kaṭṭe*. What Aśoka here says is that in order that there may be a growth of Dhamma, he has resorted to the following means : ( 1 ) erection of Dharma-stambhas, ( 2 ) appointment of Dharma-mahāmātras, and ( 3 ) preaching of Dhamma. And he immediately proceeds to explain these terms in their consecutive orders. Thus Sections Q-W gives an account of his charitable works, such as growing of mango-orchards and so forth. Sections X-DD tell us for what different purposes he appointed the Dhamma-mahāmātras. And Sections EE-HH explain what sort of Dhamma he proclaimed, that is, what qualities and also what practices went to make up that Dhamma. It will thus be seen that Sections X-DD expound the second of the measures he adopted for the promotion of Dhamma, namely, appointment of Dharma-mahāmātras, and that Section EE-HH are in explanation of his third measure, namely, preaching of Dhamma ( *Dhamma-sāvane* ) Thus by the Method of Residue, the humanitarian works set forth in Sections Q-W cannot but be taken as describing the first measure that he employed for the growth of Dhamma, namely, Dharma-Stambhas. The word *Dhamma-thambha* occurring in this Edict must therefore stand not for any material pillars, but rather spiritual columns. If this line of reasoning is not accepted, the enumeration of charities in this connection becomes unmeaning and irrelevant. Again, the mention of *Dhamma-thambha* alone remains unexplained, when the other two items are so fully explained. That such humanitarian works were considered to be of extreme spiritual efficacy is clear from the following text of the *Samyutta-Nikāya* :

Say of what folk by day and night  
 For ever doth the merit grow ?  
 In righteousness and virtuous might  
 What folk from earth to heaven go ?  
 Planters of groves and fruitful trees,  
 And they who build causeway and dam,  
 And wells construct and watering-sheds,  
 And ( to the homeless ) shelter give : —

Of such as these by day and night  
 For ever doth the merit grow.  
 In righteousness and virtue's might  
 Such folk from earth to heaven go.

It has been stated above that Sections EE-HH of Hultzsch's transcript describe the nature of the *Dhamma-sāvane* which Aśoka adopted as his third measure for the promotion of Dhamma. But the previous Section, viz., DD, ends with the words *Dhammapādananaṣṭhāya dhammānupatīpatīye* which ought really to be connected with the matter set forth in Sections EE-HH but which have been tacked on to *bobaṇṭi-ti* of Section DD by the previous translators including Hultzsch, though such a procedure yields hardly any good sense. Besides, this is the fifth time we have the phrase *bobaṇṭi-ti* in this Edict. In the previous four cases *bobaṇṭi ti* ends a sentence. And there is no reason why this *bobaṇṭi-ti* also should not be taken as ending a sentence. Obviously some words after it seem to have been inadvertently omitted, which formed an introductory portion of the matter described in Sections EE HH. The lacuna may perhaps be filled up as follows :—

{ *Devānampīye Piyaḍasi havanā āha ( : ) dhammasāvane pi me kaṭṭe* }  
*dhammapādananaṣṭhāya dhammānupatīpatīye.* The filling up of the lacuna in some such way can alone make the sense whole, continuous and clear.

# A PROPOSED INTERPRETATION OF AN AŚOKAN INSCRIPTION — BY RADHA KUMUD MOOKERJI, M. A., PH. D., PROFESSOR OF INDIAN HISTORY, LUCKNOW UNIVERSITY

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In one of the commemorative Pillar Inscriptions of Aśoka, that at Rummindei, occurs a passage of which the proper interpretation is not yet settled. The passage runs thus : — “*Silā vigadabhi cha kalāpita silā-thabhe cha usapāpīte hida Bhagavn jāteti.*” All the difficulty in the meaning of this passage centres in the expression ‘*silā vigadabhi cha kalāpita.*’ The general meaning of the passage is, however, quite clear. It refers to the fact that Aśoka had two distinct memorials constructed to mark the place where the Buddha was born. That the two memorials were distinct from each other is indicated by the repetition of the word *cha* in the passage. Of the two memorials, the second one in the order of enumeration given in the passage is a Pillar of stone which is appropriately described as being *set up* (*usapāpita*). The corresponding description of the first memorial is simply that it was caused to be constructed (*kalāpita*). The description is vague and general and throws very little light on the nature of the memorial, as in the case of the description of the first memorial. We are, therefore, left to understand the nature of this monument from the words used for it, viz., *silāvigadabhi*. The word *silā* shows that this monument, like the second one, was of stone. The difficulty of the passage is, therefore, reduced to the meaning of the words *vigadabhi cha*.

The interpretation of these words has itself a history. Sir R. G. Bhandarkar took *bhi cha* to be one word standing for *bhityā* connected with the word *bhittika* = wall and *vigaḍa* = *vikāṣa*, of unusual size. He thus took the expression to mean ‘a wall of unusual size,’ a stone surround enclosing the pillar. Other interpretations subsequently suggested agree in treating *cha* as a separate word standing for the conjunction *and*, but they interpret differently the word *vigada*. Charpentier, following the report of the Chinese pilgrim, Yuan Ch'wang, that he had seen the capital of this very pillar to be the

figure of a horse (which is no longer to be seen and may be traced by excavation of the ruins) tried to construe the word *vigada* itself in to a horse from *viḡaḡa* = *agaḡa* = *agaḡitaḡva*, i e a vigorous horse. Recently, Dr B M Barua has sought to interpret the expression in the light of possible Pali passages, a source of great light, no doubt for many Aśokan obscurities. He has fastened on two such passages (1) A passage in the *Mahāvamsa* [XXVII 30] which actually refers to pillars bearing figures of lions, tigers and other animals or figures of gods (*sīḡabyagghādiruḡeḡi deḡatārūḡakeḡi cī a tī an bḡeḡi*) (2) The Pali word *paśadavikatiḡa* of which the word *vikatiḡa* is thus explained by Buddhaghosa *sīḡabyagghādi rūḡatūcīḡitto mī ṡanaya atīḡaraḡa* - i e, a coverlet of linen decorated with various figures such as those of lions, tigers and the like. The compound *paśada vikatiḡa* thus indicates a building that is decorated with such figures. Affinity is, therefore, sought to be traced between this well known Pali word, *vikatiḡa*, and the Aśokan word, *vigada*, which is derived from Sanskrit *vikāḡa*. The word *vikāḡa* is also interpreted in two ways (1) as a variant of *vikṡta* which may mean a *vikāra*, a transformation of a material, a carving or figure carved on stone, (2) as a gigantic or grotesque figure, as in an arabesque, tapestry, or coverlet. Both Charpentier and Barua agree in taking the *-bḡi* of *sīḡa viḡaḡabḡi* to be from Sanskrit root *blṡt*, to bear, to carry. Thus *sīḡa viḡaḡabḡi* would imply a stone carrying a figure, the capital of the pillar that was set up (the horse capital seen by Yuan Chwang). The *-blṡ* is in feminine gender in keeping with the feminine noun *sīḡa*. The form *kālapṡta* should not present any difficulty. It is a feminine form like the other forms used in the Pillar Edicts such as *daya aḡekḡa*, *ṡṡya*, in which there is a shortening of the final *a*.

The only weak point in this interpretation which is otherwise, and grammatically, unexceptionable, lies in the phonetic difficulty of deriving *viḡaḡa* from *vikāḡa* = *vikṡta*. There is also the other unsuspected difficulty suggested by the context in which the expression occurs. As already explained, the context requires the two monuments created by Aśoka, to mark the birth place of the Buddha to be two absolutely different ones. The interpretation suggested on the strength of the Pali supposed parallel passages makes the difference in the character of the two monuments to be a very slight one, that between the pillar and its capital, between its trunk and

figure, that of the god Indra who in the story receives the infant Bodhisattva on a piece of cloth. The fourth female figure is that of an attendant. Lastly, there is the figure of infant Bodhisattva standing on his legs immediately after his birth, as related in the birth-story.

That the sculpture is an old one will be apparent to those who will examine it closely. We need not be deterred by the statement of Watters [*On Yuan Chwang*, ii. 17] that "as it has not been closely examined, its age is quite uncertain." Two renowned archæologists closely examined it and felt quite certain about its age and antiquity. V. A. Smith recorded his opinion [*ASR*, xvi. 6] that "probably the Rummindei group is the oldest known example of the nativity subject", which means that it is older than the examples found at Sanchi or Bharhut. P. C. Mukharji who went into the subject thoroughly considered that the sculpture shows "that style of workmanship which is generally associated with the time of Aśoka [*Ib.* 37]. The material of the sculpture also shows it to be Aśokan, "the yellowish kind of stone which was employed in the edict pillars and in the two famous Yakṣa door-keepers of Pāṭaliputra now in the Calcutta Museum" [*Ib.*]. The antiquity of the shrine is also pointed to by the fact that its original floor, as calculated by P. C. Mukharji, was at a depth of more than 20 feet below the present level of the surface.

Lastly, the legends also seem to make out this shrine as Aśokan. These do not make any mention of a Pillar erected by Aśoka to mark out the birth-place of the Buddha, as stated in the inscription. They state that *Lumbini-vana* was the first place of pilgrimage to which Upagupta takes his royal disciple and that on his arrival there he proclaims to the king that this is the place of the Buddha's birth, pointing out even the *particular tree under which Mahāmāyā stood when her child was born*. Then it is stated that the king *set up a shrine at the place and makes a donation of 100,000 ounces of gold*. Watters [*Ib.*], while feeling uncertain about its age for want of a personal examination, has no doubt, however, that the shrine referred to in the legendary text of *Divyavadāna* must be the shrine still existing at the place. It still shows the translation into stone of the legendary

reference to the tree under which the Mother stood when her child was born.

Thus while story and stone have agreed so far, we have to see how far the inscription agrees with them. The first point of agreement lies in the legendary passage giving the words addressed by Upagupta to Aśoka on their arrival at Lumbini: "*asmin Mahārāja pradeśe Bhagavan jātah*,—in this place, O great king, was born the Blessed one", words which are translated into the following in the inscription: "*bida bhagavan jāteti*." But a more important point of agreement will be discovered in the interpretation that has suggested itself to me of the word *silā-igada* as *silā-vigraha*, image of stone such as the shrine actually contains to this day. It is possible phonetically to derive *igada* from *igadha* = *vigarha* = *vigraha* and to treat *-bbi* as a separate word, allied to the Hindi word *bhi* = also. This interpretation will also fit in with the context of the passage. It would justify the declaration of Aśoka that he has commemorated the birth-place of the Buddha by the construction of two different monuments of which the material remains are still extant, viz, ( 1 ) the Pillar and ( 2 ) the Temple enshrining the representation in sculpture of the Nativity. While the Nativity is directly depicted in sculpture, it is described in words inscribed on the pillar. Thus the two monuments supplement each other and leave no doubt between them as to the genuineness of the place which Aśoka expects posterity to treat as a most important place of pilgrimage. And between the two monuments, the sculpture is more appropriate, important, and enduring for Aśoka's purpose: while his words may fail, his sculpture will not. The sculpture is a perpetual reminder of the place of Nativity with its direct and visible appeal. The words were long lost to people who could not decipher their script. There was no Indian who could correctly interpret them to Yuan Chwang. He was thus left to record only the ignorant guesses of their meanings then current. The superiority of the sculpture to the pillar as a memorial of Nativity is indicated in the inscription itself which gives it precedence in the order of their mention.

## DHARMA VIJAYA : A NEW INTERPRETATION

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Numerous are the inconsistent legends which have grown round the mighty figure of the great Mauryan emperor Aśoka. These however are not entitled to full credence at the hands of a serious historian. A portion of the legends has been utilised by scholars as historical material to support the theory that Aśoka was not only a parton of Buddhism but was himself a Buddhist. These legends, which are by the Buddhist writers of the early centuries of the Christian era, try to make out that in his early years Aśoka was a cruel tyrant who ascended the throne by shedding the blood of his kith and kin, and that he engaged himself in bloody warfare of which the Kalinga war was the last. The legends continue that, moved by the horrors of the Kalinga carnage, the emperor found his solace in the Buddhist religion, and by adopting it as his faith he completely turned a new leaf. He became intensely religious and consequently a full-timed propogandist of the new faith which he embraced. A century and more of Aśokan scholarship have only endeavoured to strengthen this mass of fiction rather than of fact contained in the Buddhist stories. In other words, it seems as though it has been practically established that Aśoka was a Buddhist emperor and a monk to boot.<sup>1</sup>

Side by side with such professed and pronounced views and theories, there has been a misgiving with some scholars whether there was full justification for building a theory like Aśoka's faith in Buddhism. Nay a doubt has been entertained in some quarters whether in early times when Aśoka was emperor, Buddhism attained to the status of a religion at all.<sup>2</sup> The examination of Aśoka's

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1. See *C. H. I* the whole of Ch. XX, esp. p 496 Hultzsch, *Corpus I. I.* Intro. Ch. IV and V, *History of India* by V. A. Smith - the chapter on Aśoka, D. R. Bhandarkar - *Aśoka*, R. K. Mookerjee - *Aśoka*, Ch IV on 'Religion' etc
  2. See Kern, *Manual of Indian Buddhism*.

religion then largely depends on the evidential conclusion of the latter question

Elsewhere I have discussed the Early History of Buddhism in India <sup>1</sup> It has been concluded that Buddhism began as a monastic sect, its original doctrine being purely of a philosophical tenour, that it took no lay disciples and hence did not interfere with the caste system, that the Upāsaka of the Buddhists was not a *de facto* member of the Buddhist Saṅgha, those of the Brahman samnyāsins formed the model of its philosophy and ethics, that the Buddha believed in the inexorable doctrine of *Karma*, and that the dharma inculcated by him is that of the ancient ṛsis of whom Asita and Devala were examples <sup>2</sup> These statements demonstrate that "early Buddhism was not correctly that of the canonical books" <sup>3</sup> If this position is conceded, then there is justification for the assumption that, even in the days of Asoka, Buddhism was yet a monastic sect, a child of Hinduism with a difference in philosophical notions, and where the lay disciple found no place In other words Buddhism had not then become a religion in the technical sense of the term If this is granted Aśoka's conversion to that faith becomes a fiction

A noteworthy point in this connection is the light thrown by the extant *Kauṣāliya Arthaśāstra* Before the discovery of this invaluable treatise, the Buddhist legends of Asoka were pressed into service in the interpretation of the Aśokan inscriptions The terms *dharma*, *dharmatraya*, *saṅgha*, *upeta*, *dharmayātra*, *dīrṇamahāmātra*, *dharmadāna*, *dharmasravaṇa*, *dharmalipi* afforded convenient material to stipulate the theory that Aśoka was a Buddhist It is not possible to examine in a short article like this, all these different terms <sup>4</sup> Of these we take up only the term *dharmatraya* The expression 'dharma' is the much used expression but the least understood, as it admits of wide interpretation If the established religion of the land was the groundwork of the early Buddhist organisation, then it is reasonable to assume that the *dharmas* or articles of morality and ethics formulated by the Buddha were

1 *J of Bom His. Society* Vol II pp 51-74.

2 *Ibid*

3. Kern *Manual of Ind. Bud* p 50

4 For a detailed study of these terms see the author's *Mauryan Polity*, published by the University of Madras (1932)

35 [ Pathak Com. Vol. ]

not antagonistic to those of the earlier form of Hinduism. This assumption is corroborated by a significant statement of an accredited canonical work, the *Anguttaranikāya* p. II. p. 51 (P.T.S.ed.). According to this the dharma to the Buddha was the dharma formulated by the ancient seers and sages. It is the correct estimate of Prof. Keith who remarks "Nor in choosing the term *dharma* for the system, was Buddhism without *Upaniṣad* precedent; the *Bṛhadāraṇya* (1, 4. 14) tells that Brahman created the Dharma, than which nothing is higher, and the *Mahānārāyaṇa* (XXI. 6) asserts that the whole universe is encircled by the Dharma, than which there is nothing harder to describe." After all the original Buddhism was a code of ethics, and an ethical code is the same to whatever religion it is applicable. Thus the *dharmma* of the Buddhists did not differ very much from that of earlier Hinduism.

In the light of this observation on the *dharma* we shall attempt to interpret the term *dharmaviṣaya* in the inscriptions of Aśoka. The phrase occurs in the thirteenth Rock Edict, immediately after describing the consequences of the Kaliṅga war in which Aśoka engaged himself and won an unqualified victory. According to Aśoka himself<sup>1</sup> one hundred and fifty thousand were the men deported, one hundred thousand slain, and many died or were injured. Among the injured were innocents and non-combatants pursuing a righteous path. These were Brāhmanas, Śramanas or ascetics and pāṣaṇḍas or members of the heretical sects. It is generally believed that such heavy slaughter including that of the innocents resulted in a change of heart in the emperor. This transformation had a wholesome influence in his administrative policy. For he resolved to pursue what is known as *dharmaviṣaya*, commonly translated 'the conquest by morality.'<sup>2</sup> Advocates of Buddhism as the faith of Aśoka believe that the emperor substituted conquest by morality for the conquest by arms.<sup>4</sup> In other words Aśoka gave up his arms and became a monk abstaining from all violence towards all beings. It is further added that such principle found acceptance with his vassals and neigh-

1. *Religion and Philosophy of the Veda*, II, p. 550

2. *Corpus* pp. 43-44.

3. *Ibid*, p. 44.

4. See *Corpus*, Intro. p. lii.

bours like the Yona king Antiyoga, Tulamaya, Antekina, Maka Alikyashudala, the Cola and Pāndyan kings. The tribes who belonged to the king's territory and who accepted this creed are said to be the Yonas, Kāmbojas, Nabhakas, Nabhapānkhas, Bhojas, Piṭinikyas, Andhras, and Paladas.

What is this *dharmavijaya* which won such universal approbation? What is generally believed is that it was the preaching and practice of simple virtues like *ahimsa*, toleration etc. which constituted the *dharmavijaya*. It is difficult to accept this for the following reasons :

( 1 ) The Mauryan Empire under Aśoka consisted of different peoples and tribes professing different faiths and creeds. If Aśoka was the imperial patron of Buddhism, and if Buddhism was antagonistic to the established religion as it is alleged to have been, this cult of *dharmavijaya* would not have appealed to all his subjects.

( 2 ) In the same Edicts<sup>1</sup> it is mentioned that envoys were sent to the different kingdoms, which shows that wide international relations existed between the Empire on the one hand and the frontiers and the neighbours on the other. It is not possible to believe that Ptolemy, Antiochus, Antigonos, Magas of Cyrene and Alexander of Epirus approved of a principle, quite alien to their spirit and faith.

( 3 ) But what is more unconvincing is that this *dharmavijaya* found concordance even with peoples and states who had no political connection with the empire. This is evident from the statement "Even those to whom the envoys of Devānāmpriya do not go, having heard of the duties of morality, — are conforming to morality and will conform to it,"<sup>2</sup> it is rather strange that states which were outside the jurisdiction of the empire should have conformed to the so-called religious ordinances of an Emperor with whom they had nothing to do.

( 4 ) In another portion of the [Edict Aśoka says that he has succeeded everywhere by extending the *dharmavijaya*. At the same time he expresses that though he feels quite satisfied at this achievement, that satisfaction is of little consequence. If *dharmavijaya* is

the conquest by morality, then it is certainly the road to heaven. From his remarks that *dharmaviyaya* is of little consequence, it is reasonable to assume that Asoka did not mean by the term 'conquest by morality'. If *dharmaviyaya* then does not connote the significance attached to it by scholars as 'the conquest by morality', 'true conquest' and so on, the next question arises what it is. Asoka, as is seen from the Edicts, generally followed the political system of the *Arthashastra*. In this celebrated treatise the expression *dharmaviyaya* is a political term of much significance. Is it too much then to assume that Asoka used it in the sense in which the Kautiliya uses it? Kautilya expresses as follows: 'There are three kinds of conquering monarchs — the just conqueror, the greedy conqueror and the demon like conqueror. Of these the just conqueror is pleased with mere obeisance or acknowledging his overlordship. Weak kings acknowledge overlordship from the fear of their enemies. The greedy conqueror is pleased with taking away of land and the wealth. Hence a weakling should win his favour by wealth. The demon like conqueror is pleased with the seizure of land, wealth, son, wives and other lives. Him the weak king should approach with territory and treasure so that he might go on without any trouble,' according to the *Srimadant* commentary the weak king acknowledges the suzerainty of the emperor not because he has cause to fear from the emperor but because he is afraid of his neighbours and his own enemies, against whom he could not stand singlehanded. Hence he counts the assistance of imperial power lest he should be hurt by his enemies.' According to the *Arthashastra* *dharmaviyaya* means acknowledgement of the overlordship of a superior authority by an inferior power. What perhaps Asoka wishes to make out is that he indulged in the *asuraviyaya*, as for instance, the Kalinga war, and having been convinced of the horrors of war, he now takes to

- 1 अथोऽभिषेकसिद्धिर्धर्मासुरलोभाविजयिनि इति ।  
 नेषामभ्यवपया धर्मविजयी तुष्यति, तमभ्यवपयेत् ।  
 पेषामपि भूयात् भूमिद्रव्यहरणेन लोभाविजयी तुष्यति, तमर्थेनाभ्यवपयेत् ।  
 भूमिद्रव्यपुनःप्राप्ताहरणेन असुरविजयी  
 न भूमिद्रव्याभ्यासपृष्टत्वाप्राप्त्यं प्रतिक्ष्वेति ॥

Bk XII Ch I

2 Text 4 lines *Triandrum* ed Vol III p. 155

3. See also *Nayacandrikā* commentary, p. 213 *Punjab Sans Series No*

the *dharmavijaya* by which he would be satisfied with mere obeisance, not only from his territory but also from his borderers and neighbours.<sup>1</sup> Aśoka was the powerful monarch of his time and hence the vassal states and other kingdoms holding similar relationship with the Empire found it not very difficult to acknowledge his authority and live in security and peace. Even those chieftains with whom Aśoka had no diplomatic relations were prepared to conform to this arrangement, not because they expected any trouble from Pāṭaliputra but to avert any dangers arising from their own enemies. This is quite in line with the Kauṭaliyan statement *Parīṣāmapī bhayaṭ*. This interpretation of the term *dharmavijaya* is corroborated by other facts which Aśoka mentions in the same Edict. One is that "even (the inhabitants of) the forests which are included in the dominions of Devānāmpriya, even those he pacifies and instructs. And they are told of the power (to punish them) which Devānāmpriya (possesses) in spite of (his) repentance, in order that they may be ashamed (of their crimes) and may not be killed."<sup>2</sup> Apparently the foresters were independent or semi-independent. Possessed of martial spirit they might or might not have acknowledged the overlordship of the emperor. It is evident that *dutas* were sent to them with clear instructions that if they should prove refractory, they would be attacked and killed. This demonstrates above anything else that Aśoka had not completely relinquished the conquest by arms. For does he not say that he possesses power to attack them? But as a noble Kṣatriya he warns them and tells them that he would be pleased with mere obeisance. If they would not heed to it in time he was prepared to fight with them. This is then the ideal underlying the Kauṭaliyan policy of *dharmavijaya*.

Another noteworthy point in this connection is the purpose for which the Edict has been published. It is for the guidance of his successors who "should not think that a fresh conquest ought to be made, (that), if a conquest does please them, they should take pleasure in mercy and light punishments, and (that) they should regard the *dharmavijaya* (conquest by morality?) as the only (true) conquest."<sup>1</sup> It is then the pious wish of Asoka that his successors should not abuse their power and engage themselves in deadly wars like the *asuravijaya* and *lobhavijaya*. That they need not make a fresh conquest has the implication that the land-grabbing ideal must not actuate the minds of his successors. At the same time Asoka makes it quite obvious that on this account they, his successors, should not disband their army and offer no battle even when the enemy was at their doors. It may be, as he anticipates, that certain states may not be willing to pay homage to the Imperial headquarters, and may show cause for provocation. In that case Asoka recommends *righteous* war where the horrors of war could be avoided and where 'mercy and light punishments' alone should be awarded.

Thus then the Edict under examination contains evidences to prove that the term *dharmavijaya* has nothing to do with the doctrine of Buddhism, but is a healthy method of righteous war which Asoka advocated. It is an historical fact that Asoka did not make any conquest except that of Kalinga but was still the lord of a big empire extending to the Tamil kingdoms in the south, and Greek states in the N. W. of the Indian continent. All the vassal states including the semi-independent neighbours felt the heavy weight of his arms and fully acquiesced in his overlordship. There is justification for Asoka publicly proclaiming that the whole world has been won over by him by the *dharmavijaya*.<sup>2</sup>

<sup>1</sup> Ibid p. 70

<sup>2</sup> Ye so (la) dī e etakena hoti savata vi(ja) ye piti-lase so Corpus 46.



Saint Plates Image of Shiva

(p 287)

SURAT PLATES OF CAULUKYA KĪRTIRĀJA OF ŚAKA 940  
— BY D. B. DISKALKAR, M. A., CURATOR, HISTORICAL MUSEUM  
SATARA.

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These plates were discovered many years back and a brief note on them was published by Dr. H. H. Dhruva in the *Wiener Zeitschrift*.<sup>1</sup> This note was abridged by Kielhorn in his Appendix to the Fifth Volume of the *Epigraphia Indica*.<sup>2</sup> The plates are now with a Brāhmaṇa in Surat. They were exhibited at the Gujarati Sāhitya Parishad held at Surat and a short account of them was published in Gujarati by the late Mr. Manilal Bakorbhai Vyas in the proceedings of the Parishad.<sup>3</sup> But the inscription has never been published fully with a facsimile. No apology is therefore needed for my doing so here. Through the good offices of Prof. M. P. Dave of the Sāvajanikā College, Surat, I have been able to obtain the plates on loan from the owner.

These are three plates making a complete grant of Kīrtirāja, the Caulukya king (of Lāṭa). A copperplate grant of his grandson Trilocanapāla dated Śaka 972 is already known to scholars.<sup>4</sup> Like it the present grant has a very thick copper ring holding the three plates together, and bearing in a circular surface the image of Śiva in an attitude of meditation. The first and the third plates are inscribed only on the inner side, the former containing 22 lines and the latter 13 lines of writing; while the second plate contains 15 lines inscribed on each of its sides. Each plate measures  $10\frac{1}{4}'' \times 7\frac{1}{2}''$ . All

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of them are in an excellent state of preservation. The characters are Nāgarī of the tenth century. They are smaller in size in the first plate than those in the other plates. The most noteworthy points of orthography are that the letter *ṣ* is frequently used for *s* as in the Surat plates of Trilocanapāla, and as is the practice even today, of the people of Surat side. In a few cases *s* is wrongly used for *ṣ* (ll. 19, 30). There is no distinction between *v* and *b*. A consonant is often doubled after *r*. An *anusvāra* is sometimes replaced by the palatal nasal (ll. 30, 35, 37, 38 and 55) and sometimes by the labial nasal (ll. 46, 58). The symbols for the figures 9 (l. 38) 5 (l. 44) deserve to be marked. The letter *ch* (l. 35) is rather peculiar. With regard to lexicography the Prakrit word *Śimpaka* (l. 45) meaning 'a tailor' deserves to be marked. It is now used in the form of 'Śimpi' in the Deccan but now in Gujarat the word for tailor is *Darjī* and not the Prakrit word. The language of the record is good Sanskrit though highly eulogistic of the patrons of the poet. It is partly metrical, the total number of verses being 32, and partly in prose. Of the *Śabdalanikāras* used by the poet special mention may be made of the pun on the word *तस्मात्* in v. 7, first कलस, then काननकुटार then किरण and lastly कीर्तिरूप. So also the word *शासन* is used in two senses in v. 29.

The inscription opens with an invocation to the goddess, who is styled in the first verse as Śakti, at whose pleasure Brahmā creates, Viṣṇu preserves and Śiva destroys everything and who pervades the heart of every individual. In the second verse the jar-born sage (i. e. Agastya), who drank up the ocean is praised. The third verse gives the usual account of the origin of the hero Cālukya as having sprung from the *añjali* of Brahmā (Vidhi) while he was performing *sandhya*. The next verse states that in his family a king named Nimbārka was born. The fifth and the sixth verses give the names of Bārappa and Goggirāja who ruled in the family as direct descendants. From the seventh to the fifteenth verse Kīrtirāja, son of Goggirāja is described in high terms. Then from the sixteenth to the twentieth verse a Rāstrakūṭa family, evidently feudatory of the above mentioned Cālukya family, is described, in which Kundarāja, . . . Anīṣṭarāja and Śamburāja were born

as direct descendants. The last of these viz. Śamburāja, who was in the service of the Caulukya king Kirtirāja, is said in the following prose portion of the inscription to have built a *maṭhika* for the use of Brahmanas near the temple of Bhagavati in the village Palīśavānaka. At his request to provide permanent means for the maintenance of the monastery Mahāmaṇḍaleśvara Kirtirāja made a gift in the Śaka year 940, on the Udagayana *parvan* day, of the following objects : ( 1 ) The village Talavādā ( l. 41 ) included in the group of 42 villages under the name Bilviśvara ( l. 38 ); ( 2 ) Fifty *nivartanas* of land in the village Pallaravana ( ll. 43-44 ) and ( 3 ) Seven *prakṛtis* ( ll. 45-46 ).

A large portion of the inscription from ll. 49 to 63 is devoted towards the usual imprecatory verses. The inscription closes with the name of the writer of the grant viz. Sonumaiya,<sup>1</sup> the minister of peace and war.

From the grant<sup>2</sup> of Śaka 972 of Trilocanapāla we know of the five rulers of the Caulukya family of Lāṭa who succeeded each other in the following order : Bārappa, Goggirāja, Kirtirāja, Vatsarāja, Trilocanapāla. The present grant of Śaka 940 of the time of Kirtirāja gives the names of the four direct descendants-Nimbārka, Bārappa, Goggirāja, and Kirtirāja, and thus adds one more name of Nimbārka, who is the earliest member of this Caulukya family so far known. Of Nimbārka nothing more is recorded than that he was born in the Caulukya family. Of Bārappa, the son of Nimbārka both the present grant and the grant of Trilocanapāla record no historical event. The other grant leads us to believe that he was the first to get the kingdom of Lāṭa. In some *prabandhas* the fight<sup>3</sup> between Bārappa and Mularāja, the Caulukya king of Anahilapāṭana is referred to. In the *Prabandhacintāmaṇi* Bārappa is said to be a

1. The true spelling of the name was probably Somaiyyā. He might have been a man from the southern India where such names are still found.  
2. Ind. Ant. Vol. XII p. 196.

3. Bom. Gaz. Vol. I. l. p. 159. According to Gujarat Chronicles Bārappa was defeated and killed by Mularāja. Even if there was any truth in this it must be said that Mularāja and his successors at least upto Bhīma could not conquer Lāṭa as the Lāṭa family continued to rule there upto 1051 A. D.

general of Tailapa, the Āulukya sovereign of the Deccan. The *Dajāraya* calls Bārappa king of Lāṭadeśa and Someśvaradeva's Kīrti-kaumudī calls him a general of the lord of Lāṭa. These different statements would best be explained by supposing that when Tailapa II overthrew the Rāṣṭrakūṭa king Kokkala in A. D. 973<sup>1</sup> and made himself master of his territory which included Lāṭa also, he might have placed Bārappa in the military charge of the country of Lāṭa and allowed him practical independence.<sup>2</sup> But no where among the list of his feudatories the name of Bārappa is found.<sup>3</sup> Goggirāja, son of Bārappa is most probably identical with the Āulukya king Goggirāja<sup>4</sup> mentioned in the grant of Śaka 991 of the time of the early Yādava king Seunacandra. Goggirāja's daughter Nāyiyaladeśī, as the record states, was married to the Yādava king Vesugi.<sup>5</sup>

Some time after the date of this inscription Kīrtirāja seems to have been defeated and killed by Durlabharāja, the Āulukya king of Anahilapāṭana, as can be inferred from a verse in the *Vadnāgar prastāvi* and in the *umārāpālacarita*.<sup>6</sup> That he was defeated is inferred also from V. 23 of Trilocanapāla's grant which states that he had a thoughtless beloved in Kīrti, who, also, afraid as it were, went over to the house of the enemies. This war between the neighbouring kingdoms of Āuluk as of Anahilavād i. e. N. Gujarat and the Āulukyās of Lāṭa i. e. S. Gujarat, may have been due to the aggression of the rising power of the N. Gujarat Āulukyās, and seems to have ended in the destruction of the Āulukya family of Lāṭa. This occurred probably in the time of the Anahilavād king Bhīma I, who was powerful enough to vanquish even the mighty Bhoja of Mālva. For from the Dhamaṣāchā plates<sup>7</sup> of Śaka 996-(V. S. 1131) of the time of his son Karna, we know that Mahāmaṇḍaleśvara Durla-

1. Ind. Ant. vol. XLVIII p. 114

2. See Nāgarī Pracārīṇī Patrikā Vol. I p. 217

3. Ind. Ant. Vol. XLVII p. 287

4. He was probably also identical with king Gomā (Gāl) who was sumptuously received by the Śilāhāra king Aparānta of Thāṇā. See Ind. Ant. Vol IX p. 38.

5. Ind. Ant. Vol. XII p. 122

6. Ibid p. 200

7. JBRAS. Vol. XXVI p. 250

bharāja of a different Caulukya family was ruling at Navsari in Lāṭa as a feudatory of the Anahilvād Caulukya king Karna.

Kirtiraja calls himself Mahamaṇḍalesvara in the inscription which shows that he was a feudatory of some sovereign power. Who this sovereign was is not stated in the record but he can be no other than the Caulukya sovereign of Kalyāna in the Deccan, a descendant of Tailapa, whose feudatory was Barappa, the grandfather of Kirtiraja. But their allegiance to the Deccan Caulukya was probably only nominal at this time.<sup>1</sup>

The following places are mentioned in the grant. Palāsavānaka (l 29) Bilviśvara (l 38), Talavada (l 41), Kuruna (l 42), Kohralā (l 42), Tembaruja (l 42), Eruthāna (l 43), and Pallaravaṇa (l 43). Of these Bilviśvara, Kuruna, Tembaruja and Eruthāna are also mentioned in the grant of Trilocanapala.<sup>2</sup> The place Palasavanaka is probably identical with modern Palasana, the headquarters of the Palasana sub-division in the Surat district. Bilviśvara is to be identified with modern Balesara or Balesvara, a small town two miles to the north of Palasana. In the present grant as

1. We know that the province of Lāṭa, or Southern Gujarat has been a dependency of the Deccan ruled by scions of the ruling family of the Deccan whom they paid at least a nominal homage from the time of the great Pulakeśin II who conquered it in the middle of the seventh century to the middle of the eleventh century when the Caulukyas of Anahilavāṭa annexed it to their Gujarat kingdom. When the earlier Caulukyas were the supreme power in the Deccan Lāṭa was governed by their scions, as is seen from the Navsari plates of Silāditya, Mangalarāja and Pulakeśin (See JEBRAS Vol. XVI p 2 Proceedings of the Vienna Ori. Congress p 225 and 230 and Ind. Ant. Vol. XIII p 75. See also Nāgarī Pracārīṇī Patricā Vol. I p 203). When the Rāṣṭrakūṭas were the supreme power in the Deccan their scions ruled in Lāṭa as their feudatories as is evidenced by a number of grants of the Gujarat Rāṣṭrakūṭas (See Bom. Gaz. Vol. I History of Gujarat p 119). When again the Caulukyas succeeded the Rāṣṭrakūṭas as a supreme power in the Deccan their scions governed Lāṭa as their feudatories as the Surat grants show.

2. These places are already identified by Fleet in Ind. Ant. Vol. XXI p 256.

also in the grant of Trilocanapāla Bilviśvara is said to be a division consisting of 42 villages. In the Lāṭa country the practice of naming small territorial divisions as consisting of so many villages seems to have been common in those days. Until very late Bilviśvara was an important town and a large class of Kanbis in and round about Surat are known as Balesari. The town lost its importance only since the British rule. Talavadī is modern Talod, one mile and a half north west from Erathān which is mentioned below. It is spelt Talapadraka in Trilocanapāla's grant.<sup>1</sup> Kurana is Karana, a mile and a half north west of Erathān. The place is spelt Tembaruka in Trilocanapāla's grant. Eruthana is modern Erathan, two miles north west from Balesara. The place Pallaravana cannot be exactly identified but it is probably modern Pal, which is four miles from Surat and eight miles from Erathān.

The *tithi* and the month of the Śaka year 940 when the grant was issued are not given as in the other Surat grant. But from the expression *Udagayana purnam* it seems that the grant was issued in the month of Pausa in which the *makarasamkrānti* generally occurs.

The reason why the blessings of the sage Agastya are sought in the second verse of the grant is not clear. But it might have been that like Trilocanapāla Kirtirāja issued the grant from the sacred place called Agastya *urtha* (14 pl III of Trilocanapāla's grant).<sup>2</sup> It was in the fitness of things that the sage presiding over the sacred place was invoked after the goddess Bhagavati the presiding deity of the *maṭhika*.

1. Can this place be the same as Talabhadrika mentioned in the Dharmadachā plates of Śaka 996 (JBBRAS Vol XXVI p 252) ?

2. But curiously enough Agastya is not praised in that grant.

# TEXT:

## First Plate

- 1 ॐ नमो भगवधै ॥ 'गृजति कमलयोनिः पाति पीताम्बरो 'यं हरति सकलमीशः  
किं च यस्याः प्रसादाद् । प्रतिजन
- 2 निहितात्मयापिनी सा समस्तानघतु भगवती च शक्तिरव्ययतरूपा ॥ [ १ \* ]  
'पावाज्जगति स मुनिः कलशप्रसूतो यत्पीयमानरा'
- 3 लिलप्यतिसाधरसेन । अयापि लोललहरीनिचपापदेशादभ्रान्तरम्पतरलो जल-  
राशिरेष ॥ [ २ \* ] 'धातुः संध्याविधिविरचि
- 4 तादृजलेर्जायते स्म स्फारसेजो दिशि दिशि किरन् कोपि चौलक्यनामा । दृष्टे  
यस्मिन्नसमसमरघासलोलैस्तदानीम्
- 5 शंके सिंधोः पयसि वसतिः कल्पिता दानधैरैः ॥ [ \* ] 'तत्रान्यथे नरपति-  
प्रथमानतेजा निम्बार्क इत्यभयदुज्वलमण्डल
- 6 श्रीः । मध्यस्थतामुपगतेन जनस्य तापं येनापहृत्य भुवने दृढमत्र चित्रम् ॥  
[ ४ \* ] 'एषः कीर्तिसरोजिनीदिनपतिः सर्वधि
- 7 यामाभ्रमः । सौजन्यस्थ<sup>१</sup>तशीतरश्मिरभयद्वारप्पराजस्ततः । यन्निर्वाशि<sup>२</sup>तदै-  
रिराजवनितानिस्त्रास<sup>३</sup>'धूमोद्गमच्छायाच्छन्न
- 8 इवावभाति विपिने भिह्रीजनः 'स्यामल ॥ [ ५ \* ] 'तस्यापत्यं समजनि दल-  
त्कीर्त्तिपुष्पाव'<sup>४</sup>तंस श्रीमान्विद्याविनयनिचयो गौरिग

- 
- 1 From the original plates.
  2. Metre *Mālinī*.
  - 3 Read यद्
  4. Read *Vasantatilakam*
  - 5 Read सलिलेध्वनि
  6. Metre *Mandākrāntā*.
  7. Metre *Vasantatilakam*.
  8. Metre *Śārdūlavikrīḍitaḥ*.
  9. Read स्थित
  10. Read 'वासिन्
  11. Read निश्वास
  12. Read दशमल-
  13. Metre *Mandākrāntā*.
  - 14 Read पुष्पा°

- 9 नामा नैरेत्रं । यद्दोर्दण्डापहतस्मलाधिपयोगोपतप्त शोरे शौरे 'शलिल-  
शयनास'गमगीचकार ॥ [ ६ \* ] 'रणरसनिवास
- 10 'फलसो मनविघनीमानकाननकुठार । सुलतसुधासितस्त्रिण श्रीतीर्तिनृपोभव-  
त्तरसात् ॥ [ ७ \* ] 'स्त्ररूपेय पृथिवी मया विर
- 11 चिता धीरस्य चास्योयम <sup>6</sup> बोप्यन्यादृश एव तेन विपुलामोऽं करोमिक्षणात् ।  
यत्तन्माससमुद्भिर्तैर्दिशि दिशि त्रगचुरा
- 12 क्षतक्षोणीरेणुभरैरितीय कुरुते सिन्धोर्त्रिधि पूरण ॥ [ ८ \* ] 'पलायमाना  
स्तत्काले यस्य विद्वेषिणो रणात् । एकातमिव कुर्वे
- 13 ति जयश्रीसगमोत्सवे ॥ [ ९ \* ] <sup>8</sup>आरुण्य दूरादपि यत्प्रताप वृद्धाजनो दृष्ट-  
भविष्यदर्थ । यदीयविद्वेषिवधजनाय स्वभर्तु
- 14 <sup>9</sup>भिक्षायणना दिदेश ॥ [ १० \* ] रणे च दाने च निवर्त्तमाने विना विपक्ष च  
धार्त्तिन च । मेते सन प्रार्थितकर्मस्य <sup>10</sup>भाराय य
- 15 केवलमा महस्त ॥ [ ११ \* ] प्रबधलब्धोपचयाभिराम बपुर्दुर्णालीधवल बहती ।  
यत्तीर्तिरन्त एतच्चलस्या विभाति कीर्त्य
- 16 तरगर्भिणीव ॥ [ १२ \* ] 'मा मा महाहयक्रीडारसविच्छित्तिरस्तु मे । इति येन  
रणे शत्रुर्मदमन्द इतश्चिरात् ॥ [ १३ \* ] यद्वावण्यासु
- 17 त पातु सद्य सत्तोषसभवे अमोभिर्नैत्रपात्राणि क्षालयतीव पोषित ॥ [ १४ \* ]  
<sup>12</sup>अनारतम्बालसुगामौले <sup>13</sup>पादद्वयीषा

1 Read सन्नि

2 Read सुग

3 Metre *Āryā*

4 Read फलशो

5 Metre *Śardūlavikrīḍita*

6 ०-या

7 Metre *Anuṣṭubh*8 Metre *Upajātī* and in the following two verses

9 Read गणना

10 Read शु-य

11 Metre *Anuṣṭubh* and in the following verse12 Metre *Upajātī*

13 Read अनारत

[illegible]

- 18 छिनेयासस्त । निर्द्धीतानि शेषमन्त्रवलेनशुभ्र मनो यस्य तथापि 'जातम् ॥  
[१५]\*] 'चौलुङ्ग्याना द्वयदपित समरे सस्त-
- 19 द्वाप 'श्रीमानाशीदसममहिमाल' इत कुदराज । यस्मिन् जाते स सल  
'निखिलश्चर्यासातिगिस्तां लेभे शोभा स्मिपि
- 20 सहसा राष्ट्रूटान्वयस्ता ॥ [१६\*] 'तस्मादभूदमृताराज इति प्रसिद्ध सल  
'निसर्गभवत् स पथार्थनामा । यस्पोदये सल
- 21 वैरिवधजनस्य सयो भवति सुकुलानि सुखाशुभानि ॥ [१७\*] 'प्रचढरिपु  
याहिनीजवनिलोल'भीय
- 22 ध सवेगविधुतस्फुरल्लुजतरददण्डद्वय । अत्रापत् 'जगन्पती 'निजयसोभि  
रुद्धासियन् समे

Second Plate, one side

- 23 स्तथुणमदिर् स सल 'सम्पुराजस्तत ॥ [१८\*] 'अन लोकरुदौघं यदपाकरोति  
शराधिप
- 24 कलनरी स्थितेपि । तदेन निर्भूलपति स्म स'र्वमेहेन पीर फरपल्लवेन ॥ [१९\*]
- 25 'नि शेषनिदितवैरोणि यस्मिन् मृत्येपि कीर्तिराजस्य । अनयाप्तसमरदिर्
- 26 पा दिवसा गच्छति रुच्छ्रेण ॥ [२०\*] अनेन च ससारस्यासारता 'विमुक्ष्य  
कमलिनीदल'दोला
- 27 यमानजललोलो च जगन्नीवितमवगार्ध कलयाप्तानस्येयसी कीर्तिमभिल  
षता सु

- 
- 1 Read ज नम्  
2 Metre Mandākrāṇ'a  
3 Read 'नामीदु °  
4 Read वशा  
5. Metre Vasantatīlakaṁ  
6. Metre Prithvi  
7 Read जगत्त्रयी  
8 Read यशोभि  
9. Read शम्भुराजे  
10 Metre Upajati  
11. Metre Ārya.  
12 Read विमुक्ष्य

- 28 कृतसचयलालसेन द्विजपरिषद्भिष्ठिता भगवतीनिकेतमिष उपपरासिराम  
 29 पलसिरा पलासवारणे मठिरा प्रतिष्ठापिता । अथाश्च <sup>1</sup>सास्वतवृत्तिविषये  
 राजान  
 30 मसौ प्रेरितयाव । <sup>2</sup>राज्ञश्च समस्तदानेषु भूदानमेव <sup>3</sup>बहुमतमाशीत् ॥ उक्तञ्च ॥  
 31 <sup>4</sup>त्रीण्यादुरतिदानानि गावः पृथ्वी सरस्वती । आसत्तम पुनःपेता दोहवाहन  
 धारणे ॥ [२१ \*]  
 32 भूमि यः प्रतिगुण्हाति यश्च भूमिं प्रयच्छति । उभौ तौ पुण्यरश्मिणौ नियत  
 स्वर्गगामि  
 33 नो ॥ [२२ \*] सत्प्रेषामेव दानानामेकजन्मानुग फल । हाटकक्षितिगौरीणा  
 सप्तजन्मानुग  
 34 भवेत् ॥ [२३ \*] अग्रेरपत्य प्रथमं सुवर्णं भूवर्ण्यणी सूर्यसुताश्च गावः ।  
 लोकत्रयं तेन भवेद्धि द  
 35 त य काश्चन गावश्च महीश्च दद्यात् ॥ [२४ \*] इत्यादिस्मृतितन्मूत्राव  
 धारणाच्च भूमिदानस्याधि  
 36 यमावलप्य महामण्डलेश्वरश्रीकीर्तिराज सन्मानेव स्वविषयाधिकारिण  
 समादि  
 37 शति । यथा दारुवृषालातीतस्य सरशतेषु नयसु <sup>5</sup>चचारिन्सदधिकेषु यत्रांरु  
 Second Plate, other side  
 38 तोपि सम्भवत् ९४० उदगपनपर्णणि <sup>6</sup>विलयीश्वरीयद्विचत्वारि सद्भामान्त पाती  
 निवि  
 39 टेन <sup>10</sup>चतुःसतीपरिच्छिन्नभूमण्डल सवृक्षमालाकुल अभ्यन्तरीकृतसमस्त  
 मार्ग्यण

- 
- 1 Read राशि कत्रशिका  
 2 Read पलाशानानके  
 3 Read शाश्वत  
 4 Read राज्ञश्च  
 5 Read ०सीत्  
 6 Metre Śloka Anuṣṭubh and in the following three verses  
 7 Read गौ च मही च  
 8 and 9 Read ०रिंशद्  
 10 चतुःशति



- 40 फ 'समस्तराजपुम्बाणामप्रवेस्य 'श्रीसम्भुराजप्रतिष्ठापितमठिकायै सया तलव  
 41 दाग्रामो जलचुलुकपुर्वक प्रदत्त । यस्याषाढनानि पर्वस्यां 'दिशि कुरुणग्राम ॥  
 42 उत्तरस्या सीमिन् कोहिरालाग्राम' । पश्चिमपर्वन्ते टेम्बरुयाग्राम । दक्षिणावधौ  
 43 एरुथाणग्राम । एवमय चतुराषाढनोपलक्षितो ग्राम [ १\* ] तथा पट्टग्वणग्रामे  
 44 भूर्मेर्निर्वर्तनानि पचाशत् अङ्गुलीनि 'भूमिनिर्देशने ५० [ १\* ] तथा परिष-  
 त्कल्पितपा  
 45 दके वणिगद्वयमेकैकश्च तैलिकडिडरको रत्नक इम्नकाश्चर्मकागे मापि  
 46 तश्चेति सतप्रकृतपञ्च प्रदत्ता । तदेन ग्राममेना भूमिमेनाम्ब 'प्रष्टीभुजंता  
 भोज  
 47 यता च भगवतीपादपद्मोपजीविना न केनापि निषेध कर्तव्य' । आगामि-  
 नृपतिभि  
 48 रपि सामान्य भूमिदानफलमवगम्य भूपापनिर्विशेषोपमग्नायोतुमतश्च ॥  
 49 तथा हि । सन्धानेतान्भाविनो भूमिपालान् भूपो भूपो याचते जामदग्न्य' ।  
 सामा  
 50 न्योयं धर्मसेतुर्दृष्टाणा काटे काटे पालनीयो भवद्भि ॥ [ २५\* ] बहूमिर्ब-  
 द्धया मुस्ता राज  
 51 भि' भगवाद्भि । यम्य दम्य यदा भूमिम्भ्य तन्य तदा कलन ॥ [ २६\* ]  
 52 यश्च मोहादिदमपहेल्य सतु पञ्चभिगिपि महानानर्कहिंये

55 फनिपाते कौतुकं किञ्चिदस्ति ॥ [ २७ \* ] 'इदं न विद्मः किल कीदृसीं 'दसानु-  
पैति शूमे

56 रपहारकारकः । तदीयनामापि हि यस्तु कीर्त्तये त्स कल्पमेकं नरके निलीय

57 ते ॥ [ २८ \* ] अपि च ॥ 'य' कोपि मंदघीर्होभादिदं हरति 'सासनं क्रुद्धा  
भगवती तस्य करो

58 पि ननु 'सासनं' ॥ [ २९ \* ] उक्तं च ॥

[ 59 Two verses : स्वदत्तां etc. and पठि वर्ष etc. ]

60 ..... अलमतिविस्तरेण ॥ यावन्नाथापि चद्रस्यज

61 ति शिशिरतां यावदुष्णः रुशानुर्यावद्देवः सहस्रयुतिरपि तमसा नायमायाति

62 मैत्रीं । यावद्वाढानुरागा भजति न रजनी घासराश्लेषलीलां तावन्निर्विघ्नमास्तां

63 जगति भगवतीशासनग्राम एव. ॥ [ ३२ \* ] इयं च मठिका धरतापीमठि-  
फायाः प्रति

64 बद्धेति ॥ मतं मम महामण्डलेश्वरश्रीकीर्तिराजस्य ॥ यदुपरिलिखितं तत्सर्वं

65 प्रमाणमिति ॥ लिखितमिदं राजनियमात्सान्धिविग्रहिकश्रीसौगम्येनेति ॥

### TRANSLATION

Om ! Salutation to Bhagavatī,

Verse 1. May the Divine Śakti of invisible form by whose favour  
Brahmā creates, Viṣṇu protects and Śiva destroys every-  
thing and who pervades the heart of every individual,  
protect you all.

V. 2. May that sage, born of the jar, quaffed by whom the sea,  
through excessive fear, looks tremulous even now on  
account of tremor in the foam of a succession of surging  
waves protect the worlds.

1. Metre Vamśastha.

2. Read किदृशी दशा.

3. Metre Śloka.

4 and 5. Read शासनं.

- V. 3. A certain warrior who spread in all directions his brilliant lustre and at whose sight, I think, even the best of the demons, frightened with the fear of having to face an unequal fight, managed to live in the water of the sea, was born out of the Creator's *añjali* folded at the time of performing the Samdhyā ceremony.
- V. 4. In his lineage was born the king *Nimbarka*, of excellent lustre and resplendent with a bright halo, who when he became a *madhyastha*, (i. e. a mediator) removed the troubles (*tāpa*) of the people and thus performed a wonder in the world, since the sun with a bright halo is very hot when he becomes a *madhyastha* (i. e. attains the meridian).
- V. 5. From him was born *Baraṇṇaraja* who, being the abode of all splendours, was the sun to the lotus in the form of fame and who was like the moon on account of his gentility which was steady (the same at all times). The Bhilla population in the forest, enveloped, as it were, by the darkness of the shadow in the form of the sighs of wives of the enemy kings driven (there, i. e. into the forest) by him (lit. whom) appeared dark (in complexion).
- V. 6. To him was born a son named *Goggiraja*, who was the ornament of the blooming flower of fame, who was wealthy and was a store of learning and decorum. I think, Śauri (Viṣṇu), troubled (heated) by (his) separation from Lakṣmī<sup>1</sup> who was forcibly carried away by his strong arms (i. e. by the strong arms of Goggiraja) cultivated his attachment for a couch in the water.
- V. 7. From him was born *Kirtiraja* who was, as it were, a jar for keeping the juice in the form of battlefield (i. e. who was the repository of heroic spirit, ), who was (like) an axe (to pull down) the forest in the form of the arrogance of proud ladies, and who was of bright rays (emitting) nectar in the form of his good deeds.

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1. Mark the bad taste of the poet.

- V 19 There was *Kundarāja*, adorned with extraordinary greatness, who was a beloved to the hearts of *Cāulukyas* and who was a friend of the good in battle, it seemed as if in his birth the *Raṣtrakūṭa* family at once obtained an honour excelling that of all the Kṣatriya families
- V 17 From him was born a son who was famous by the name of *Amṛtarāja*, who being naturally white bore the name appropriately, at whose rise the lotuses in the form of the faces of the womenfolk of all the enemies would at once be faded
- V 18 After him was born the celebrated ( king named ) *Śamburāja* who enlightening the three worlds by his merits, was an abode ( *lit* temple ) of all ( good ) qualities, and whose two strong oar like arms were throbbing as it were, because they had precipitately hugged the bride Laksmī, trembling on account of the speed ( swiftness of movements ) of the extensive armies of his enemies
- V 19 The lord of the gods, though seated under the desire fulfilling tree cannot remove the miseries of the people, but he ( *Śamburāja* ) ( great ) hero as he is, uproots them by his single finger
- V 20 He being the servant of Kīrtirāja and having destroyed all his enemies, the days of Kīrtirāja are beguiled with great difficulty
- Ll 26-30 He seeing the worthlessness of the worldly existence and observing that the earthly life is as fickle as the drop of water on a moving lotus leaf and desiring for fame lasting till the end of the *Kalpa* and longing for a store of merits built a *mathika* ( monastery ) in ( the village ) *Palāṣavanaka*, resorted by an assembly of Brāhmaṇas and containing a temple of the goddess, which was ( as it were ) the top of the heap of meritorious deeds, for the permanent maintenance of it he appealed to the king The king also considered that the gift of land is the best of all charities, for it is said—

- V. 8. "This earth I have created is small and the activity of this hero is something like extraordinary ; I shall, therefore, make it ( earth ) wide in a moment" ( with this idea ) the creator fills the sea, as it were, with the clouds of dust which were raised from the earth beaten by the galloping horses and raised in his ( king's ) battles, in all directions.
- V. 9. On the occasion of his meeting the goddess of victory, his enemies, running away immediately from the battlefield, made the place solitary ( created for him solitude ) for the happy occasion of his union with the goddess of victory.
- V. 10. On hearing of his valour, even from a distance, the elderly ladies ( who could ) see the future events instructed the women folk of his ( whose ) enemies to consider the asking ( in alms ) of their husbands. ( to consider the desirability of asking that their husband's lives be saved ).
- V. 11. Useless in the battlefield for want of an enemy, and in giving charity for want of a seeker of wealth, he regards his hand which ( could ) not fulfil the object dear to his heart, as a burden, as it were.
- V. 12. His ( whose ) fame having lotus-white body and graceful on account of the growth due to *prabandha* ( literary attainments ) and therefore containing ( within itself ) the digit of the moon, looked as if it were pregnant with another fame.
- V. 13. His enemy was killed slowly on the battlefield so that there should be no want of the pleasure of a great battle.
- V. 14. To drink the nectar of his beauty women just wash as it were the pots in the form of their eyes with water ( tears ) coming out through joy.
- V. 15. Though his mind was always attached to living in the dust of the two feet of God Śiva ( on whose head is the crescent of the moon ) it had become clean by the coating of impurity being completely washed away.

- V. 19. There was *Kundarāja*, adorned with extraordinary greatness, who was a beloved to the hearts of *Caulukyās* and who was a friend of the good in battle ; it seemed as if in his birth the *Rāṣṭrakūṭa* family at once obtained an honour excelling that of all the *Kṣatriya* families.
- V. 17. From him was born a son who was famous by the name of *Aṃṭarāja*, who being naturally white bore the name appropriately ; at whose rise the lotuses in the form of the faces of the womenfolk of all the enemies would at once be faded.
- V. 18. After him was born the celebrated ( king named ) *Śamburāja* who enlightening the three worlds by his merits, was an abode ( *lit.* temple ) of all ( good ) qualities ; and whose two strong oar-like arms were throbbing as it were, because they had precipitately hugged the bride-*Lakṣmī*, trembling on account of the speed ( swiftness of movements ) of the extensive armies of his enemies.
- V. 19. The lord of the gods, though seated under the desire-fulfilling tree cannot remove the miseries of the people ; but he ( *Śamburāja* ) ( great ) hero as he is, uproots them by his single finger.
- V. 20. He being the servant of *Kīrtirāja* and having destroyed all his enemies, the days of *Kīrtirāja* are beguiled with great difficulty.
- Ll. 26-30 He seeing the worthlessness of the worldly existence and observing that the earthly life is as fickle as the drop of water on a moving lotus-leaf and desiring for fame lasting till the end of the *Kalpā* and longing for a store of merits built a *maṭhika* ( monastery ) in ( the village ) *Palāḷavanaka*, resorted by an assembly of *Brahmaṇas* and containing a temple of the goddess, which was ( as it were ) the top of the heap of meritorious deeds, for the permanent maintenance of it he appealed to the king. The king also considered that the gift of land is the best of all charities, for it is said—

V. 21-24. Three kinds of gifts—of the cow, the land and the learning—are considered best and purify ( one ) upto the seventh generation by milking, holding and possessing ( respectively ) ; he who grants land and who receives it, both of them do a meritorious deed and surely go to heaven ; the first of all ( kinds of ) gifts lasts for one life ( only ) while that of gold, land and speech<sup>1</sup> lasts for seven lives ; gold is the first child of fire, earth of Viṣṇu, and learning of the sun ; it can therefore be said that he who makes a gift of gold, learning and earth makes a gift of the three worlds.

L. 35. Thus finding the greatness of the gift of land from these and other assertions of the maxim of Smṛtis and Tantras *Kīrtirāṣa*, the *Mahāmandaleśvara*, issues orders to all the officers of his territories in the year 940 - in figures nine hundred and forty - of the era of the Śaka King, on the Udagayanaparvan day. I have granted with the pouring of the handful of water, the village of *Talavada*, included in the 42 villages-group under the name of *Bilvāśvara*, towards the *maṭhika* built by Śamburāja, having its circumference determined on the four boundaries, including wood of trees ( near the village ), covering ( the charities to ) all the luggers, and together with a privilege of not being entered into by all the royal officers.

L. 41. The boundaries of which ( village ) are : the village of *Kohiralu* in the eastern boundary ; the village of *Kohirala* in the northern limit ; the village of *Tembaruya* in the western outskirt ; the village of *Eruthana* in the southern extremity. In this way this village marked by the four boundaries ( is granted ).

L. 43. Also in the village *Pallaravana* fifty *niwartanas*, in figures 50, of land. Similarly the taxes on seven artisans ( *prakṛtis* ) as instituted by the ( respective ) communities - one of the two *Vaṇikas*, one oilman, one tailor,

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1. Mark this unusual meaning of the word *gauri*.

A FEW GLIMPSES OF ANCIENT PAITHAN—BY PROF D V  
POTDAR, B A, POONA

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The ancient and historic city of Paithan is at present situated in the dominions of His Exalted Highness the Nizam. The dominions are fortunate in possessing some very ancient and most renowned places of antiquarian interest such as the Ajanta and Ellora Caves or Kalyani, Deogir, Warangal and such other towns and forts.

I happened to visit some of these places during my research tours recently and found Ajanta and Ellora very well cared for and looked after. But I was sorry to see that such a famous, ancient and historical place as Paithan, long known as a capital of the Satavahanas, was absolutely uncared for. I hope Mr Yazdani will soon turn his attention to this dilapidated city. The Department of Archaeology apart, scholars also do not seem to have carefully and fully surveyed this old and important spot.

It is, therefore, proposed in this paper to give only a few glimpses I could catch of the place during my visit to it in October 1929. I will confine myself more to the ancient spots than to the many places of importance to the student of Mediaeval, Mahomedan and Maratha history.

What struck me first about Paithan was the excellent and natural situation of the place. A close reference to the accompanying map is requested. It will be seen therefrom that the town is surrounded by the river Godavari on two sides over a long distance. The river there makes a deep looplike curve and thus affords both ample supply of pure water and also a natural defence. The river bed is very extensive even now, when there has come over a great fall in the average rainfall. It must have been considerably larger and deeper in the days of the Śalivāhana kings.

Here on the looplike curve was probably founded the city of Paithan by the great Śalivāhana supposed to be the founder of the Śaka era current even now.

as old as the ancient Hindu temples. This Narasimha is said to have originally belonged to the Dagadi Mosque Narasimha temple referred to above from where it was rescued, removed and reestablished in this place. The Kālabhairava was said to have once adorned a temple on the river side somewhere near the Naga Ghāṭa.

In the centre of the town is an old temple called the Durga Temple near the Bazar Gate. This does not appear at least in its present form to be more than three or four hundred years old although the site and the shrine both must have been undoubtedly older still. To the South of this temple lies the Chauk Masjid which stands on an elevation. The well and old columns and stones strewn all round clearly show its ancient origin. Nearby is the Sanjar Darvājā and Manyārī Gate, passing through this latter we see the Amin Kutcherry where also lie half buried ancient marks of stone at different corners. Proceeding onwards for about two furlongs from the Amin Kutcherry, we come to a region of Dargas — first on the road the Darga of Said Mahommed Sahib and behind it to its north the ancient Darga of Saīd Sādat (Vide Aurangabad Gazetteer page 585). This latter is a very imposing structure but the door of the central domed building is the same old Hindu door as it was when perhaps Saīd Sādat arrived and settled here. The door is evidently the door of an ancient Hindu temple and in a good state of preservation except for the thick layers due to constant white-washing during a period of over five hundred years. On the top and somewhat hidden under the thick white-wash layer is seen a Persian inscription and one need not be surprised if a Sanskrit inscription also comes to be discovered likewise as the story following will show.

Moving out straight from the Darga of Saīd Mahommed Sahib, we march out of the town into the open and the road leads to an interesting place on a small hill-top. This is the most famous Darga of Paithan popularly known as the Moulana's Darga. As the Aurangabad Gazetteer points out, this Darga "was originally a Hindu temple dedicated to Ranoka ( Renuka ) Devi" ( page 602 ). At the backside we still see the Sabhā Maṇḍap ( Hall ) of the temple which proves its Yādava construction. Even the cusped arch at the entrance has retained the delicately carved old pillars where under-

neath the thin white plaster can be still seen a few Persian lines inscribed. But the most convincing proof of this mosque having once been an important Hindu temple, is the discovery of an old inscription in Sanskrit which I saw fixed in the floor of the Sabha Mandapa or Hall. For want of time and necessary materials, I could not take a full and clear impression of the whole. The Slab is of black polished stone and is roughly 3ft by 2ft. The inscription has thirtyone lines in clear tenth or eleventh century Devanagari characters with the prsthāmātra. I hastily tried to read some lines and could clearly make out the following —

इया धर्ममार्गाद्द्विहिरात्तद्वत्ति. etc.

following by a reference to

रसिलज्योतिर्विदामग्रणी.

A few inches of space are left blank after 26 lines and a few lines are added at the end from which I could easily make out

ब्रह्महता सुदारुणामी । गाम्भिर्यं सुराप etc.

It appears that this is not a complete inscription. Another fragment of the same is I am told in existence and is put in some inner vault. I have brought with me a pencil rubbing of a few lines

In this connection it is interesting to note that Goddess Renukā Devī is the family Goddess of many old families even at present in Paithan and even the famous Marathi Saint Ekanātha also worshipped her in that capacity.

Right from the Maālī Masjid to Maulana Moaz's Darga, all along the bank of the river Godavari and especially on the segment formed by the loop-like curve which the Godavari takes behind Śālivahana's palace, and on the site where at present are situated the Maṭhas of the Mānabhāvas ( who by the bye had, it is proved, intimate relation with the royal family of Deogiri ) and the Samadhī of the Kanphates with their deep underground vaults, there once flourished in ancient times the glorious and far famed city called Pratiṣṭhāna, now a heap of ruins and known by the name Paithan. Some remains of the old mud wall surrounding old Paithan are still to be seen by travellers

who approach Paithan by the Shevgaon road, on the oppoiste bank of the river.

It would be very interesting here to quote the following from the Aurangabad Gazetteer ( pages 412-13 )—

“There is a tradition that seven Saids of Arabia were commissioned to deliver Paithan from four Goddesses, Hatai Devi, Durga Devi, Revona ( Renuka ? ) Devi and Agna Devi. But on their arrival at Paithan they were arrested and imprisoned in a cave. Maulana Muizuddin popularly called Moulana Moaz or Maulana Sahib, a native of Shirāz, proceeded to Mecca at an early age and was directed to liberate seven Saiads. He left for Paitan which was then presided over by Revona Devi ( probably a mistake for Renukâ Devi ) in a battle fought outside its walls lost many faithful attendants and disciples. The Maulana triumphed ; in the end the seven Saids were released. . . . . The numerous fanes of the goddess were demolished and her large temple was converted into a mosque.”

This short note is written to stimulate interest in the ancient and historic site of Paithan and if it succeeds in drawing the attention of archæologists and especially the Department of Archæology of His Exalted Highness the Nizam and early steps taken to recover and preserve as much as possible, it will have served its purpose.

## **VI : Grammar and Philology**

THE ETYMOLOGY OF GUNA — BY A. BERRIEDALE KEITH,  
D. C. L., D. Litt., Regius Professor of Sanskrit and Comparative  
Philology and Lecturer on the Constitution of the British  
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An interesting attempt has been made by Professor Carlton C. Rice<sup>1</sup> to explain the term *guṇā*, which plays so important a part in Indian philosophical terminology. He suggests that the word was originally an adjective, meaning "bovine", derived from the zero grade of the base *go-*. It is formed by the secondary suffix *-na*, and the *ṛ* is due to Prakritic influence. The derivation of the meaning runs as follows, (1) adjective meaning "bovine", (2) substantive, "bovine sinew", (3) "sinew", (4) "bow-string", (5) "strand", cord (of rope), (6) "quality", and (7) "virtue", the last four of these meanings being actually attested in Sanskrit. The suggestion is interesting; but before a new etymology can be accepted, it requires careful consideration, both on formal and semantic grounds.

The secondary suffix *-na*, added to nouns or adjectives to form an adjective as suggested, is far from richly attested. The best example is *śmaśruṇā* "bearded" from *śmaśru*; *phālguna* possibly, "reddish" and equivalent to *phālgū*, and *śūraṇa*, possibly "heroic", and connected with *śūra*, are both dubious. *Straiṇa* is clearly connected with *strī*, "woman", but the formation differs from that assumed in *guṇā*. Nor is the case strengthened by the adduction of the Prakritic form *gona*, "ox", the origin of which is in itself wholly uncertain; Fischel<sup>2</sup> suggested derivation from *gārṇā* or *gavana*, and it would certainly be remarkable if *gona* really were *go-* with a meaningless *-na* suffix, elsewhere probably unknown.

To operate with a suffix so rarely attested and so limited in usage is clearly adventurous, and to this difficulty is added the further

1 *Language*, vi (1930), 36-40.

2 *Grammatik der Prakrit Sprachen*, § 393.

consideration that it is necessary to adopt *gu-* as the zero grade of *go-*. Now *gu-* is not unknown in Sanskrit, but, unfortunately for the theory, it is found there only as the second member of a compound, and it is a very strong measure to assume that it could be used with the suffix *-na*. If *drōṇa*, "wooden vessel", really is connected with *dru*, "wood", as proposed by Uhlenbeck, we find actually a strengthening as also in *straina*. *Gu-* seems so far unsupported even as a final member of a compound in other Indo-European languages, for, the etymology of *presbys* suggested by Bloomfield is very far from being established. Very probably it is the case that *-gu-* owes its origin in Sanskrit to abstraction from forms of *go-* which presented the appearance of connection with *-u* stems, such as *gōs*, on the analogy of *dhenūs* *dhenū*. That such a form should be made the base of a derivative with *-na* is clearly very improbable.

From the semantic point of view we have to assume the existence of three meanings, "bovine", "bovine sinew", and "sinew", which unfortunately are never found in the literature, early or late. It is suggested, however, that the supposed meanings may be supported by the fact that *gō* itself is used of bovine sinew. The proof, however, of this supposed meaning is clearly inadequate. That *gō* when used in connection with a bow refers specifically to sinew, used as a bowstring, is held to be established by the fact that in the *Atharvaveda* vii. 50. 9 *snāvan* seems to be used of the bow-string. But to argue that, because sinew is in one passage referred to apparently as used as a bow-string, therefore *gō* means specifically the bovine sinew is clearly inadmissible. The fact that the Indians may have used sinew for bow-strings does not establish that they used solely it for that purpose.

It is impossible, therefore, to feel any confidence in the view that *guṇā* originally denoted "bovine". Moreover there are serious difficulties in the way of accepting the suggestion that the sense "strand" is derived from "bow-string". It is significant in this connection that the Greek term *neûron* which means "sinew, tendon, cord made with sinew for fastening the head of the arrow to the shaft ... also a bow-string", does not pass over to the sense "strand". Nor does the Latin *nervus*, nor the German *Sehne*. The fact is suggestive; it points to the probability that the meaning "strand" is

not derived in the manner suggested, and that a more plausible explanation had better be looked for. This, of course, is already available in the connection with the Avestan *gaonō* and its connected words in Iranian, as first suggested by Geiger. The primitive meaning of these words was clearly "hair", as shown by Bartholomae, and, if this is accepted as the earlier sense of *guna'*, it is easy to see how from the practice of plaiting the hair the meaning "strand" might easily come to be that of *guna'*. What is certain is that in the earliest passage where it is recorded with a clear sense, the *Taittirīya Saṁhitā*, vii. 2. 4. 2, it has the sense "strand" as a constituent of a rope, and in the well-known *Atharvaveda* passage (x. 8. 43) it has something like the sense of "constituent". So far from the primary meanings of the words being utterly unrelated, they seem to be identical, and thus the probability of relationship is greatly strengthened. It is worth noting that the Iranian term also assumes the sense of "quality" as well as of "colour"; we have no sufficient means of determining how the semantic change operated.

The evidence of form and meaning alike tends to show that *guna'* and *gaonō* must have the same origin, and the sense of the latter practically excludes the idea of connection with *go* "ox". Further elucidation is probably impossible. The *u* may quite fairly be set down as Prākritic, for which there are abundant parallels. It is suggested by Walde<sup>1</sup> that the Avestan word is to be referred to the root *geu-*, "biegen, krümmen, wölben", and to this root he refers the obscure Vedic *gaṇinī*, "groin". It can hardly be said that the suggestion is attractive. Very possibly we have to do with a word borrowed from a common source by Indian and Iranian, which has no Indo-European explanation. It seems doubtful if it can have been current in the earlier period, so late is its occurrence in the texts.

As it has been suggested that the normal Vedic bow-string was made of sinew, it should be pointed out that this conclusion is far from probable. The words *śaṇṇu*, *śaṇṇan* etc. are not normally used

<sup>1</sup> *Vedic Index*, i 224; Zimmer, *Altindisches Leben*, p. 264

<sup>2</sup> *Vergleichendes Wörterbuch der indogermanischen Sprachen*, i 557, 558,

for the bow-string, and in the epic, where we have abundant evidence of usage<sup>1</sup>, the bow-string is made of *mārvā*, hemp. In the *Agni-Purāṇa*, which is an encyclopaedic text, we learn of the use of a string of hemp and hide. Sinew, on the other hand, regularly appears in the epic as used to fasten the arrow head to the shaft. Even in classical antiquity<sup>2</sup> we find leather or horse-hair used as well as sinew, so that the view of Zimmer<sup>3</sup> that in the *Rgveda* the term *go*<sup>4</sup> denotes leather, not sinew, appears fully justified.

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<sup>1</sup> Hopkins, *Journal of American Oriental Society*, xiii (1839), 271, 276

<sup>2</sup> *Dictionary of Greek and Roman Antiquities*, i, 170

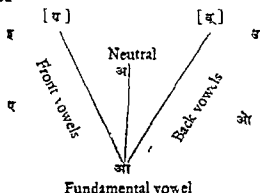
<sup>3</sup> *Altindisches Leben*, pp. 228, 298

**SANSKRIT DIPHTHONGS**—BY IRACH J S TARAPOREWALA, B A,  
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The first two *sūtras* of Panini give us the *vr̥ddhi* and *guṇa* vowels, which include, besides the two simple vowels अ (*a*) and आ (*ā*), the four diphthongs ए (*e*), ओ (*o*), ऐ (*ai*) and औ (*au*). These four have been called “diphthongs” by all grammarians—both indigenous and western. The classification according to the “*vargis*” also makes it clear that these four were regarded as “double sounds” or “diphthongs”. We get the two statements, एदैतो कण्ठतालु and ओदौतो ऋण्डौष्ठम् from fairly early days, which clearly indicate the original double nature of these sounds. Again all these four are regarded as double in prosody—two *mātrās* in length.

But their pronunciation at present (and indeed through all Sanskrit literature) makes one wonder why ए (*e*) and ओ (*o*) should be called diphthongs though with ऐ (*ai*) and औ (*au*) the diphthongal nature is quite obvious. And if we bear in mind the relation between *guṇa* and *vr̥ddhi* it becomes still more puzzling how these sounds, as we now utter them, could be thus related.

It is necessary at the outset to have clear certain fundamental ideas in phonetics. The Sanskrit vowels as they are pronounced today (I am taking the Poona pronunciation that I have learnt) may be arranged as in the accompanying diagram. It may be noted that all these are *simple* vowels. The corresponding semi-vowels are also included.



From this diagram it is clear that though the symbols ए and ओ represented original diphthongs, still their present pronunciation is clearly that of simple vowels—half-close front and back respectively.

A comparison with other languages shows very clearly how these two have been made up. The nearest sister language is Avesta and it shows both these vowels as diphthongs, except when in the final syllable. Thus, सेना—*haēna*, देवेषु—*daēuāēsu*; सोम—*haoma*; ओजस—*aojanh*, but एते—*aēte*, पुत्रो—*putro*.<sup>1</sup> When we compare Sanskrit with Greek or Latin or Germanic we find that the ए and ओ each represent three distinct diphthongs. The original Indo-European had three distinct simple vowel sounds, \**a*, \**e* and \**o* and all these three fell together in Sanskrit and are represented by a single sound—the neutral अ (*a*). Thus the Sanskrit ए represents the three diphthongs \**ai*, \**ei* and \**oi* of the Indo-European and the ओ represents \**au*, \**eu* and \**ou*. Examples: एधम् (fuel)—*aiθw*; एमि (I go)—*Eimi*, भरे. (thou mayst bear)—*phēpous*, ओजम् (strength)—*Lat. augus-tus*; बोधामि (I know)—*παιθωμι*, रोचम् (light)—*λοισσον*. Therefore we are quite justified in thinking that the Sanskrit ए originally represented the sound *ai* (अइ) and ओ represented the sound *au* (अउ).

The so-called “long” diphthongs, the *iaddh*-diphthongs, show an exactly similar development. First comparing with Avesta we find that ऐ and औ often correspond to *ai* and *au*. Thus अङ्गै—*angraiaē*, गौ—*gau*. Then again comparing with Greek or Latin or Germanic we find that I. E. \**ā*, \**ē* and \**ō* have fallen together in Sanskrit and are represented by the Sanskrit आ—probably originally the neutral अ (संवृत अ) lengthened. Hence the ऐ, representing I. E. \**āi*, \**ēi*, \**ōi*, was originally pronounced *ai* (अइ), and the औ, representing I. E. \**āu*, \**ēu*, \**ōu*, was originally pronounced *au* (अउ). Examples. सेनायै (dat. sing. fem. ending)—*χαι*;—*Goth. gilai*; अदिक्षम् (I showed) *ēdēiḥa*; दूयै (inst. plu. mas)—*λιωις*; नौ—*νωις*—*Lat. navis*; यौ—*Ζηις* (*Zēis*), गौ—*Βοις*.

So from comparisons with other I. E. languages we are definitely led to conclude that the ancient pronunciations of ए, ओ, ऐ and

1 In Skt the final visarga changes to ओ in certain cases but in Av. it changes thus always.

औ were *ai* (अइ), *au* (अउ), *ai* (आइ) and *au* (आउ) respectively. They had apparently the same pronunciation as they have today (i. e. ए and ओ being *simple* sounds *e* and *o*; and ऐ and औ being *ai* and *au*) even in the days of the *Pratishākyas*. "But their euphonic treatment clearly shows them to have been . . . at the period when the euphonic laws established themselves, as they . . . were at their origin, real diphthongs. . . The heavier or *ṛddhi* diphthongs were distinguished by the length of their *a*-element, as *ai* (*a + i*) and *au* (*a + u*)".<sup>1</sup> Now we will try to prove this from the internal evidence of Sanskrit grammar itself, particularly of the rules of vowel *saṁdhi*.

It is rather a remarkable fact that the two *sūtras* — इको यणचि and एचोऽयवायः — should follow each other in the *Aṣṭādhyāyī*.<sup>2</sup> Pāṇini's original arrangement of these *sūtras* has really some meaning, inasmuch as the latter *sūtra* is, as it were, a special case of the former. Unless we bear in mind the *original* sounds represented by the एच्- vowels we cannot appreciate the point. If we pronounce ए, ओ, ऐ and औ as अइ, अउ, आइ and आउ, we see at once that by applying the previous *sūtra* (इको यणचि) to the second member of the diphthongs we straightaway get अच्, अव, आच् and आव.

Similarly the *sūtra* वृद्धिरेचि (vi. 1. 53) becomes clear if we remember the original pronunciation. For here it is only the combination of the अ or आ with the first member of the diphthong — thus naturally giving us the so-called "long" or *ṛddhi* diphthongs.

Apart from these two *saṁdhi*-rules there are evidences of the original pronunciation of these diphthongs in certain derivative forms and in certain conjugations and declensions.<sup>3</sup> The usual locative singular of अ nouns ends in ए, which is obviously अइ originally. So also the ए that occurs in the potentials is due to the same original. Aorist forms like अयोचन् show a similar ओ. Weak stems like मघेन्- from मघयन् and superlatives like ज्येष्ठ point

1. Whitney, *Sanskrit Grammar*, § 25a.

2. VI. 1. 77-78.

3. For those and other cases see Wackernagel's *Altindische Grammatik*, I §§ 32 ff.

ON THE ORIGIN OF SANSKRIT AND THE PRAKRITS —  
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What is it that shines in solitary grandeur amidst the numerous antiquities of the world—that which “equals in extent to the Greek and the Italian Literature put together,” that which might reflect credit on any nation irrespective of time and place—that which reflects brilliance of glory upon the ancient Seers of old,—that without which the Indo-Aryans would have crept into the greedy grasp of oblivion as surely as the Celtic races of Wales and Cornwall—and that which “flourished at a time when the greater part of Europe was immersed in darkness”?

The answer probably is “Sanskrit—Vedic and post-Vedic” with the eternal under-current of Prakrits behind.

The term *Sanskrit* as applied to the Indo-Aryan speech had not the narrow, technical meaning which has been attached to it in modern times. It was not applied to the Indo-Aryan tongue either by *Devarajajavan* the author of the *Nighantu* or by *Yaska* the author of *Nirukta* or by Panini the author of the *Aṣṭadhyāyī*. To them this the Indo-Aryan tongue was simply a *Nirukti-a Bhāṣa* or a spoken language and nothing more nor less. According to Panini the word means *Bhāṣita* “ornamented.” The Indo-Aryan speech is now known as a *Sanskrit-Bhāṣa* a polished refined, high-flown, oratorical speech in contrast perhaps with the later Pali or Prakrits or dialectic languages. In the prime of youth, a literary language outwits, outshines and casts into the shade all other dialects. For instance, there is a peculiar dialect with its peculiar intonation almost in every district of Bengal. Every man in his private capacity talks with his friends and relatives, especially with his female and children relatives, in his own native tongue. But when he speaks standing on a public platform as an orator delivering addresses to large gatherings, it is difficult to ascertain to what District he belongs. What this elocution is to hearty utterances in family gossips, that Sanskrit seems to the Prakrits. One is a literary language, a language

of the state, a father language and the other is purely a dialect, a mother tongue. Each district of Bengal may have a peculiar dialect of its own, but the Bengali language is the common language of the whole of Bengal. The influence of a literary language upon dialects is sometime so great that the latter's growth is stopped by the former. When the students of a College class consisting of recruits from the different districts of Bengal are asked to name a familiar thing of which there is no popular word in Sanskrit, they shrink from giving out the proper dialectic name which they really know. This delicacy has the laneful effect of giving the popular name an ephemeral existence only. The *Banṛiya śālitṛya Parīṣat* in their attempts to record new dialectic words and thereby to enrich the Bengali language are doing a great service to Bengali by collecting words and phrases peculiar to certain districts only.

By Sanskrit is technically understood the Panini-katyāyana Patañjali language or 'Classical Sanskrit,' and by Prakrits, the Prakrit of the plays. This meaning of Prakrit is no doubt given by Hemacandra in his *Śabdānuśāsina*. He says *Prakṛtiḥ Sanskritam Tadbhāṣam Tata Āgatam iva Prakṛitam*. Late Mahamahopadhyāya Dr Haraprasad Sastri who is an authority on this subject also says

Whatever is derived from Sanskrit is called a Prakrit. A Rock Inscription of Aśoka is a Prakrit, Pālī is a Prakrit, the Jūn Prakrit is a Prakrit, Dramatic Prakrit is a Prakrit, Mīrathī is also a Prakrit.

Bauddha Gāna O Dōhā p 5

The above definitions of a *Prakrit* seem to be too narrow. They take notice only of those words which are derived from Sanskrit and seem to ignore the Sanskrit or *tatsama* words, which are the common property of Sanskrit and the Prakrits alike, as well as the *Deśī* or indigenous words which can be found in the dialects only of carpenters, cultivators, fishermen and so forth. As a matter of fact the Prakrits are very much enriched by words coming from these two latter sources. A Prakrit is properly speaking the dialect of the common folks, the natural language of the untutored masses or rather the mother tongue as distinguished from Sanskrit which as we said above, is the highly polished and elegant language in con-

formity with the rules of grammar and rhetoric or rather the father language. It might therefore be better defined as

*Prakṛtiḥ Śabharāḥ, tāta āgatāni Prakṛtam, or  
Prakṛtānanānāni vacanāni Prakṛitam*

The Prakṛits of the plays also were the peculiar dialects of the times—dialects that reached the ridge of a literary language, for example *Mahāraṣṭrī*, *Śaurasenī*, *Magadhī*. Man is gifted with speech by nature. His speech is eternally bestowed upon him. He must have a dialect of his own. A literary language may come into existence and die, but the dialect remains for ever. It is constantly changing, it is *Kṣanika* or ephemeral. Yet there is a string of continuity that goes on to eternity. A language is a sea of dialects. Dialects rise up into prominence as a literary language, which loses its vital force when cut off from the dialects, but the potency of dialects is inextinguishable. This is the nature of a Prakṛit. Even Sanskrit, in her flourishing days, lived and moved and had her being in the dialects. It is like the holy island of *Umanātha* in the sacred River Brahmaputrā, facing the city of Gauhati; the dialects that were spoken in the Vedic ages are spoken even now in Northern India and will be spoken till eternity. Words are the grains of sands and drops of water forming the eternal stream; flowing from the beginning of creation, it will flow on till the end of the world. In it were formed such literary islands as the Vedas, the Upaniṣads, the Avesta, the Rāmāyaṇa of Tulasidāsa, the Tripiṭaka, the poems of Viḍyāpati and Chandi Dāsa. Truly has it been said by the Prakṛit Poet Vākpati.

Sayalā o imāni vā visanti, etto ya nenti vāyao ।

Eti samūddam chiya nenti sāyārā ochchiya jalāniḥ ॥ Śl. 93

“All words merge in Prakṛits. All words come out of Prakṛits. They come out of and retire into the Prakṛit like waters of the ocean.”

The Vedic and the Sanskrit are no longer living. The Pali and the Prakṛits of the plays are no longer spoken. They were, no doubt, spoken some time in the history of the Indo-Aryan speech. But as soon as the grammarians probed and dissected them, in their

attempt to find out the laws of their anatomy, their life was extinct. A sea-fish caught and thrown into a pond can hardly live long. But during the youthful days of these Pali and the Prakrit literatures, the Aryan life-blood was pulsating through their veins and -arteries. They are now dead but their corpses still remain.

During the life-time of these literary Prakrits, there were probably other Vernaculars spoken, the latter in their turn were known as *Apabhraṃśas* or *Deśī Bhāṣas*, (like the *Grāmya Bhāṣas* of modern times). "These Prakrits were of course developed from the Apabhraṃśas and the first beginnings of the Prakrit Literature must be traced back to the old literature in the Vernaculars. Sometimes it might appear that the Prakrits of the plays were not really spoken Vernaculars, but rather literary fictions founded on the Vernaculars. They were perpetually influenced not only by Sanskrit but also by the spoken languages. Most of the so called *Deśī* words found in these plays were derived from these spoken Vernaculars."

In the Prakrits of the Dramas, a different dialect is attributed to each class of characters. The *Sahityadarpaṇa* enumerates 15 such dialects — Sanskrit being the utterances of high and middle class people and of Pandits and the like. Servants, soldiers, buffoons and the like use one or the other of the inferior dialects. Yet there seems nothing un-natural in this allotment. It might be that the play-writers sometimes mimicked the local peculiarities of the various provinces. But it is quite reasonable to suppose that a "king drew his soldiers from one province, his porters and attendants from another, his dancers and buffoons from a third and so on. All these men when assembled at the capital would doubtless strike out some common language like the *Urdu* of the present day. The servants and artificers collected from all corners of the vast empire would speak the common *lingua franca*, each with his own country twang and the Prakrit of the plays would appear to be an exaggerated representation. It is, therefore, highly probable, even at the time when the dramas were written, that as a matter of fact, every one, in ordinary life, spoke neither Sanskrit nor the dramatic Prakrit but simply the Vernaculars.

## THE VEDAS AND THE DIALECTS

We have seen how "Every literary language presupposes the existence of many spoken dialects. Dialects have always been the feeders, rather the channels of the literary language. Any how they are parallel streams which existed long before the time when one of them was raised to that temporary eminence which is the result of literary cultivation. Dialects exist previous to the formation of literary languages, for, every literary language is but one out of many dialects.

"The first tendency of language must have been to an unbounded variety. Before there is a national, literary language, there have always been hundreds of dialects in districts, towns, villages, clans, classes and families. The *Āṅgīrasas*, the *Ātreyas*, the *Bhāradvajas*, the *Kaṇvas*, and the *Valiṣṭas* of the Ṛg-Veda were probably different families having peculiar dialects of their own. The *Anus*, the *Tartasas*, the *Yadus*, the *Drāhyus*, the *Parus* mentioned in the Ṛg-Veda were also perhaps different races or tribes having dialects of their own. They were probably the five tribes who opposed the Bhāratas. They perhaps formed a coalition or a confederacy of five allied Aryan Peoples dwelling on the river Sarasvati. *Asamati* was their overlord and their Governor. The Bhāratas marched against them, and, with the aid of the Tṛtsus, defeated them. That the popular dialects of these Vedic clans were more or less different from one another and gradually grew into a literary language forming the first high head in the history of the Indo-Aryan Language is shown by the unbounded variety and freedom which are the characteristics of a living speech. Those dialects were not understood, were called *Anāsa* or "(mouthless, speechless)". These dialects were embodied in popular speeches at public meetings, ballads, national laws, religious prayers; and, ultimately, with the codification of the Ṛg-Veda, they were shaped and circumscribed within its narrow limits of speech. Their growth was stunted. The Ṛg-Veda arrested the flow of the language in their countless rivulets of its dialects and gave a morbid permanency to certain formations of speech which now form the subject of the Vedic grammar and which, unless they were given the high honour of a place in the Vedic Literature, could have enjoyed but an ephemeral existence"

A very general comparsion of the Vedic and Classical Sanskrit words will suffice here to show how unfettered the dialects of our Vedic ancestors were. For example :

- i. The word *pāti* is optionally declined as *muni* ( *ghi* ).
- ii. The Genitive very often stands for the dative.
- iii. *Lañ*, *luñ* and *liñ* are used in all the past tenses and moods alike.
- iv. *Let* is exclusively the property of the Vedas.
- v. The words *pra*, *saṃ*, *upa* and *udu* are repeated for the sake of metre.
- vi. Active present participles are freely used for the passive.
- vii. Declensional suffixes are very simple and numerous. e. g.—

Vedic	Classic	Vedic	Classic
Panthānaḥ	Panthāh	natān	nataḥ
matī	matyā	yāt	yas
vyoman	vyomni	svapnaya	svapnena
*aśvinā	aśvinau	yuṣme	yuṣmāsu
surathā	surathau	asmā	asmāsu
divisprśa	divisprśau	uruyā	urunā
nabhā	nābhau	sādhuyā	sādhu
vasantā	vasante	urviyā	urunā
dāruvā	dārunā	vāhava	vāhunā

ix. The final vowels, especially of indeclinables, are lengthened, e. g.  $tū$  for  $tā$ ,  $yatrā$  for  $yatra$ ,  $evā$  for  $eva$ ,  $nū$  for  $nu$ ,  $atrā$  for  $atra$ ,  $vidmā$  for  $vidma$ .

x. The following irregularities are also very striking :—

Grbhāya	grhāna	jabhāra	jahāra
r̥syam	dr̥syam	bhotu	bhavatu
mlecchitavai	mlecchitavyam	avagāhe	avagāhyam
paśca & paścā	paścāt	saye	sere
śṛnudhī	śṛnu	vāstvya	vāstava
rtvya	ārtava	paridhāpayitvā	paridhāpya
hiranyaya	hiranmaya	kṛṇutāt	kṛṇuta
vārayadhvat	vārayadhvam	śṛnota	śṛnuta
gamayatāt	gamayata	smasi	smah
emasi	imaḥ	ū	eva

xi. Numerous *luṇ* forms deserve notice → e. g.

Vedic	Classic
Abhyut sādāyām akah	abhyūt asiṣadat
prajanayām-akah	prajijanat
cikayām-akah	acaiṣīt
ramayām akah	ariramat

Kātyāyana briefly describes the divergent irregularities in the following way :

Suffixes both declensional and conjugational, *Ātmanepada* and *Parasmaipada*, genders, persons, tenses, vowels, consonants, voices and frequentatives are used in the Vedas variously without any hard and fast rule unlike in Classical Sanskrit.

Such innumerable and diverging forms were possible in the Vedas, because the persons who spoke them were not chained down by the fetters of grammar. There was then no standard of so-called correctness of speech. But as soon as they were recognized as forming part of the literature of the Vedic nation as distinguished

from that of individuals ; as soon as the people felt that their language must be understandable not only to individuals with individual interests but also to all members of their large society with common interest, with common vocabulary, with common modes of expression of their ideas, their language began to be stereotyped and cut off from the living and running dialects ; and it ceased to be replenished by the main current. At this stage, their language began to lose its unbounded capability of change and its readiness in always supplying instantaneously the wants of the mind and the heart. In short, its natural life was changed into a merely artificial existence. "It seemed to be the leading shoot, but in reality it was but a broken and withering branch, slowly falling from the stalk from which it sprang. In other words, it became a dead language."

We have seen how the different dialects of the different clans of the Aryans might mix together and become prone to a give-and-take policy. It was the natural resultant of the acting and counteracting forces of speech that formed the literary language of the Aryans. It is also quite possible that the hymns of the R̥g-Veda were not composed all at once, but that some of them were composed at a later time than others, with necessary changes in the formation of their words. It is also highly probable that the spoken dialects of the r̥sis subsequently deviated from the language of the Vedas and led to the foundation of a new language, which is commonly known as Sanskrit in the present day. We have seen that the expression Sanskrit language is of much later origin. Yāska calls it *Nirukti*. The *Nighaṇṭu* of Devarājayaśvan and the *Nirukta* of Yāska form the foundation of the philology of the Sanskrit language, just as the *Pratīśākhya*s, dwelling as they do on Paribhaṣā, Sāmhita, Svāra, Saṁdhi, Nati, Krama, Nipāta, Śikṣā and so on, form perhaps the first attempt at writing a grammar of the popular language. It may be assumed that the Vedas were the literature of the Vedic age. The so-called Sanskrit or more properly the *Nirukti* or spoken language was the popular dialect. Hemacandra speaks perhaps of this *Ar̥ṣa Prakṛita* in his *Śabdānuśāsana*. There must always be some difference between the spoken dialect and the literary language, and whatever forms part of a literature must appeal to a larger body than the men of the author's own circle.

## VEDIC DIALECT : THE SUPPOSED ORIGIN OF PRAKRITS

Observing the large variety of forms and idioms in the Vedas, and its similarity to some Prakrit usage, some scholars are of opinion that the Prakrits were offshoots, not of the Classical Sanskrit but of the Vedic dialect itself. The points of similarity are :—

1. Scarcity of *Visarga* and the substitution of *o* in the Nom. Sing. of stems ending in A.
2. Retention of the suffix *bhis* in the Instrumental plural.
3. The omission of final consonants.
4. Scarcity of dative case and its replacement by the Genitive.
5. The hiatus or absence of *Samdhi*.
6. In this connection the following comparison may also be of some interest :—

Vedic	Sans. or Prakrit	Vedic	Sans. or Prakrit
It	i	vayāit	vayāi
bh (e. g. apabhartā)	h (e. g. apahartā)	rapas	rabha
bhāru	bhodū (or hodu)	tura	turanti
cit	cit (e. g. kadācit)	udu	mṛdu

There is much force in the above argument. For, the dialects that preceded the Vedic language did not die after giving birth to the child, but continued to roll on for ages till the Classical Sanskrit sprang out of them. Here also the dialects survived Sanskrit, and Sanskrit partook of only some of the parental virtues and rejected others. And it is these latter features that we find to be the common characteristics of the Vedic Prakrit and the Prakrits of the Drama. One might, therefore, be inclined to say that the Vedic River Sarasvatī, on the bank of which our ancestors composed and sang their hymns, never dried up, but that she has only changed her form. She has cast off her liquid form and assumed an ethereal one. She has been flowing continually through the Indo-Aryan tongue. This holy river of Sarasvatī carried in her current and formed the essence not only of the Vedic and Sanskrit literature but also of the ballads,

the Pali, the Dramatic Prakrit as well as the modern Vernaculars such as the Punjabi, the Gujrati, the Sindhi, the Marathi, the Hindustani, the Bengali, nay, all the Prakrits of Northern India

#### THE ORIGINAL HOME OF THE INDO-ARYAN DIALECTS

It is said that our Aryan ancestors were not indigenous in India but have emigrated into this country from Central Asia, where they formed at one time one community with the Progenitors of the Persians, Greeks, Romans, Germans, etc. In proof of this theory are cited the original language, religion and mythology of those earliest nations. It is a well known fact that the forms of speech of the Zend, Persian, Greek, Latin, and other western tongues are closely related to one another in respect of roots and forms and inflexion. It is also said that the Aryans occupied only the north west corner of Hindustan and afterwards diffused themselves to the east and south of this Peninsula.

Tilak attacked this theory of emigration and assigned the Arctic region as the cradle of the Aryans. His arguments have subsequently been sufficiently met by our late lamented Dr N. K. Das. A. C. Das also challenges this theory of the Arctic Home of the Aryans and quotes Max Muller in circumvention of the said theory. "Professor Max Müller" says he "gave a final pronouncement on the subject in 1887, when he wrote 'If an answer must be given as to the place where our Aryan ancestors dwelt before their separation I should still say, as I said forty years ago, somewhere in Asia and no more.' " In the hymns of the Rg Veda the author of Rg Vedic India goes on to say "we do not find any mention or evidence of the ancient Aryans having ever lived in any other country or immigrated thence to Sapta Sindhu," though it can be shown by quotation from the Vedas that at the period when the hymns were composed, the Indians, though not unacquainted with the central provinces of Northern India were most familiar with the countries, bordering on or beyond the Indus, and the north west parts of the Hindustan generally.

Depending on the results of Geological investigations Dr. A. C. Das holds that "modern Rajputana was a sea in the Tertiary Era and that the Gangetic trough lying to the east of the Punjab was also a

sea up to the end of the Miocene epoch. Sapta-Sindhu has been admitted by Geologists to be the earliest life-producing region in the whole of India, where the evolution of animal life took place in continuous succession until man was created. This region was peopled by the Aryans from time immemorial and was regarded by them as their original home."

The wars alluded to in the Rg-Veda were possibly not those between the Aryans and the non-Aryans but were internecine or inter-racial or even inter-communal wars among the Aryans themselves. The Sapta-Sindhu was the original hive from which the emigrations proceeded to the different parts of Asia and Europe.

Strabo mentions a large part of Persia to have been abandoned to the Hindus by the Macedonians. In discussing the question of the Antiquity of India and her connection with Iran in my paper on 'Trade and commerce of Pre-historic India' I endeavoured to show how about two-thirds of Persia could be included in Ancient India. Again, if it be true that the Rg-Vedic Aryans could not and did not go to the Deccan in the south, and Pañcāla, Kosala, Magadha, Videha, Aṅga and Vanga in the east, cut off as they were by the Rajputana Sea and the Eastern Sea, it might equally be supposed that their territories were bounded by the Mediterranean Sea on the west, and that the *Panis* who were great merchants, who traded both by land and by sea, who constructed ships for their sea-voyages and were great warriors, probably carried on their trade and commerce both by the Mediterranean Sea in the west and the Rajputana and the Gangetic Seas in the east.

On the whole, there is no reason why Central Asia and not the Sapta-Sindhu including Iran or Persia should be regarded as the earliest home of the Aryans.

#### IRAN AND AVESTA

The ancient history of Iran and the language of the Avesta justify us to hold that the Iranians and the Indo-Aryans were one people till very early period of the history of the Indo-Aryans.

The Avesta presents to us the last reflex of the ideas which prevailed in Iran during the five centuries which preceded and the

seven which succeeded the birth of Christ. "Zend and Sanskrit are derived from another and older language" says Professor Max Muller, "words like *juṣṇālam* being common to both. The key to the Avesta is the Veda. The Avesta and the Veda are two echoes of one and the same voice, the reflex of one and the same thought. The Vedas were therefore the best commentary to the Avesta."

From the Behistun inscriptions it appears that Darius made a collection of religious texts known as Avesta and that the present Avesta proceeded from Darius.

"The Iranians or the ancestors of the Parsis were pure Aryans," says Dr A. C. Das and originally inhabited Sapta-Sindhu. They shared all the material culture of the Vedic Aryans and were, like them, highly civilised, speaking the same language, worshipping many of the Rg-Vedic deities, especially Fire and the Sun, under the name of Mithra, performing the Soma sacrifice and observing many social customs that were followed by the Vedic Aryans also, more especially the holy-thread ceremony.

The Persians call their country Iran and themselves Irani, a word which is the Aiyra of the Avesta and Arya of the Rg-Veda, Iran meaning the land of the Aryans. The Iranian plateau means the region lying between the valleys of the Indus on the east and of the Tigris on the west, and Persia fills the western and larger portion of this elevated tract, and the eastern portion is occupied by Afghanistan and Baluchistan.

The term "Persi" is derived from the Classical Persis: This word *Persis* signified the province of Persa (Cf. Pāṇini's *Parsvādibhyaś ca*) now Fars, which gave birth to the ruling dynasty of the Achaemenians (about 650 B. C.) and in consequence, to Persa and its people. Persia is a Persian word. In Arabic it is Fars."

We drew a short comparison between the Vedic language and Sanskrit on the one hand, and the Vedic with Prakrit on the other. Now we shall compare the Vedic Prakrits and the Avestan and see how far they resemble each other. It will be seen that there is a greater likeness between the Avestan and the Vedic Prakrits than between the Vedic and Classical Sanskrit. We said that the Vedic

- (iv) There is the absence of (a) augment in the past tense
- (v) Syncope is illustrated by *astūto* for Sanskrit *asthmato*
- (vi) Epenthesis is illustrated by *dadaresa* for Sans *dadarśa*
- (vii) The Sans *s* becomes *ś*, *p* is *ph*, *t* is *th*, *r* is *ar* or *r* in Avestan
- (viii) The Avestan has some *tatsama* words e g *tat* that, *jat* that, *kā* what, *mām* me.

We must conclude this paper with the opinion of Professor Rhys Davids upon the origin of Sanskrit and the Prakrits. He furnishes us with a very interesting account of the main features of the gradual change in Sanskrit. According to this learned scholar, the Vedic Dialects preceded Classical Sanskrit no doubt, but Classical Sanskrit could not spring up till quite a millenium had passed away after the rise and spread of Buddhism in India. Classical Sanskrit was only elaborated as to form a vocabulary out of the Brahmanas and the Upanisads and was enriched by the assimilation of words taken from the Vernaculars of the Pre christian Buddhistic era. It was for a long time the literary language only of the priestly schools and used in inscriptions and coins from the 2nd century A D onwards. From the 4th and the 5th centuries it became the *literary lingua franca* for all India. This view of Sanskrit being no better than a patch-work or jargon, was also most eloquently preached by the Philosopher Dugald Stewart.

According to Professor Rhys Davids, the Prakrits spring also not from the Classical Sanskrit but were merely a literary form of the Vernaculars of the 5th century and onwards, spoken by the Kosl officials, merchants and other cultured classes in Hindustan from Delhi to Patna and from *Satavahis* to Avanti.

According to this learned scholar, both Sanskrit and the Prakrits, therefore, dated from the 4th and 5th centuries.

We prefer to reserve for the future any discussion of the unreliability or otherwise of this authoritative statement which, it is hoped, will form the subject of a separate paper supported by quotations from earlier Sanskrit works.

# THE PRONUNCIATION OF SANSKRIT — BY PROF. SUMITI KUMAR CHATTERJI, M.A. (CALCUTTA), D.LITT. (LONDON), UNIVERSITY OF CALCUTTA

The following special letters in this article require a note — (an inverted *ε*) stands for the sound of Southern English *æ* as in *let* *ε* *let* *ε* (an inverted *ι*) indicates the Ma. *athu* value of *अ* — an *o* pronounced with open lips *υ* (an inverted *υ*) denotes the sound of *u* in English *but* (an inverted *ι*) stands for a rounded *u*, which is heard in Tamil *u* (= *ε* inverted) indicates the neutral vowel sound like that of the English *i* in *city* *a*, *o*, (= *υ* inverted) stands for the *ai* *ad* *h* — the Sanskrit *ह*, which is to be distinguished from the usual English *h* (which is unvoiced like the Sanskrit *हृ* *rgu*) and *υ* stands for the sound of *i* in South English *ma* *cut* (= *ι* *υ* *h* *υ*) The letters with the apostrophe following, *g*, *ḡ*, *d*, *ḍ*, *ṭ*, are implosive, which are stops with glottal stop accompaniment and these sounds are regularly substituted for the *sp* rates *ḡ* *ḍ* *ṭ* *h*, *dh* *bh*, in many modern Indo-Aryan languages

The pronunciation of Sanskrit is a subject of considerable interest and importance not only for the study of the Sanskrit language itself but also for that of the history of Indo-Aryan; and the problems which it presents have a bearing on General Phonetics as well. At the present moment, the study of Sanskrit in India may be said to be following two lines—(1) the Traditional, and (2) what in comparison with the traditional method may be described as the Modern. The former is in vogue in the old style Sanskrit schools, in which *Paṇḍits* and *Śāstris* of the old type, without any modern or English education, and with their old outlook upon life unaltered, teach boys and young men the Sanskrit language as a sacerdotal and theological discipline. Their method is intensive, and within its narrow limits, it is quite thorough, and where there has not been any modification, through the present-day standardising tendency, the traditional method can be relied upon as being the repository of the old system of training and culture in Sanskrit. The tradition, however, is not identical everywhere in India. In the various linguistic areas there have occurred divergences, which may be described as dialects or variations (under local conditions of environment and history) of a common archetypal. The traditional

method takes into note only the local line of development, without any reference to the tradition current elsewhere. And we have in the different provincial traditions ( provincial in the sense of relating to the various linguistic areas ) their own systems of pronunciation of Sanskrit, like their own proper alphabets which are all modifications of the old Brahmi arche-type. It must be said that on the whole there is not a very great difference among the provincial traditions in Sanskrit pronunciation throughout the greater part of India, except in matter of some special sounds or letters, and in some of the outlying tracts like Bengal and Assam. These provincial, traditional schools are continuing still to be in existence, but a standardizing movement is more or less in evidence nearly everywhere. This standardizing movement is coming through the 'modern' method of Sanskrit studies which is followed in the English schools. With the foundation of the Universities, Sanskrit was introduced into the curriculum as a classical language, in Calcutta, in Madras, in Bombay, and later on in Allahabad, in Lahore and elsewhere. Formerly Sanskrit would be seriously studied mainly by those Brahmans who wanted to make Sanskrit learning their profession, and Hindu theology and medicine and ritualism and priestcraft their vocation in life. With the foundation of the Universities, boys of the other castes could take up Sanskrit as one of their subjects. The traditional pronunciation and the local script were used as a matter of course, at least in the junior classes, but the Universities agreed in adopting Devanāgarī for Sanskrit, to the exclusion of the local scripts, at least in printing their text-books and their question-papers. This was also done by the learned societies, both within India and outside India. The adoption of Devanāgarī as the All-India script for Sanskrit, as the script *par excellence*, or the script for the language, was gradually brought about during the last century ; and this is quite a noteworthy thing among present-day Indian intellectual movements, which is helping to remove the babel of alphabets in our country. A hundred or eighty years ago the provincial alphabets, Śāradā, Newārī, Maithilī, Bengālī, Oṛiṣā, Telugu-Kannadī, Grantha and Malayalam had greater prestige in their native tracts than Devanāgarī ; and the most erudite *Paṇḍits* in Bengal and Mithilā, the Tamil country or Malabar might not feel at home in either reading or writing Devanāgarī.

As the script of Benares, Mithurā and Poona and of the great bulk of Hindu states in Rajputanā Devanāgarī has always had a certain amount of importance especially in Northern India, but not enough to relegate the local scripts to the background. The first Sanskrit book ever printed was in Bengali characters—the 'Rtu samhāra' which appeared from Calcutta in the nineties of the 18th century. But it was the European Sanskritists of Calcutta who, with the support of their Bengali fellow workers, quickly decided for the script of Benares in printing Sanskrit. The first grammars of Sanskrit by Forster and Colebrooke were in Devanāgarī characters (1800 and 1803). The Asiatic Society of Bengal brought out in Devanāgarī the *editio princeps* of the Mahābhārata in the thirties of the last century. The Brāhmo Samāj of Calcutta helped the movement in favour of Devanāgarī by printing one or two Upaniṣad texts in that character. Īśvaracandra Vidyāsāgara, Premīcandra Tarkavāgīśa, Madanāmohana Tarkalāmkāra and other scholars in Calcutta similarly brought out their editions of Sanskrit texts in

alumnus of the University of Calcutta, wrote a book to show how the Bengali letters were derived out of Devanāgarī : a bit of curiously misapplied scholarship and ingenuity, considering the error in the initial premise. Now, the setting up of Devanāgarī has gone hand in hand with the gradual development of a pronunciation of Sanskrit which seeks to rise above the provincial traditions : in fact, of a *Modern Indian Standard for Sanskrit Pronunciation*, which is more or less sought to be followed everywhere in India. What the nature of this pronunciation is like will be indicated below.

We can thus say that two styles of Sanskrit pronunciation obtain in India now — the old-fashioned, local, dialectal or traditional, differing in the different language and dialect areas ; and the standardized new pronunciation. Of the former class, there are the various provincial types, extreme cases being presented by those of Bengal ( West Bengal, and the various East Bengal types ) The new standardized pronunciation may be described as being on the basis of that current in Northern India ( Ganges Valley, excluding Bengal ), with some Mahārāṣṭra and Āndhra-Karnāṭaka modifications. It may be said to have originated in Benares during the last two centuries. Benares as the most important Hindu cultural centre in Northern India attracted scholars from all over India, including also Mahārāṣṭra and the South. The old local pronunciation of Sanskrit ( the traditional North-Indian one ) was modified by the Mahārāṣṭra and Āndhra-Karnāṭaka traditions, since these latter were in many respects better and more scholarly than the former : and the pre-eminence in learning of the Mahārāṣṭra Brahmans settling or sojourning in Benares received an additional lustre from the prestige of the Mahrattas as the champions of Hindu religion and culture and as the most puissant political group in 18th century India.

Our first *datum* for the study of Sanskrit pronunciation therefore consists of these present-day pronunciations — the various traditional ones—and the standard one. Herein we have a mass of phonetic material which has not been properly investigated or put to use, and which, being the result of unsophisticated development, is fraught with immense suggestive and corroborative value. These traditional pronunciations cannot on the face of them be taken to represent the ancient pronunciation of Sanskrit, or, to be more accurate, of Old Indo-Aryan of the centuries immediately preceding.

the Buddha, when the Middle Indo-Aryan or Prakrit stage had not as yet evolved (at least in North-Western India — the land of Panini). There are certain traditional systems which are 'corrupt' from the Sanskrit point of view, e. g. the pronunciations now current in Bengal, which are nearly as bad as the traditional English pronunciation of Latin, now being discarded. When a West Bengal boy in Calcutta or in Nadiya reads the opening verses of the Gita in the following way —

*dhr̥itr̥rāṣṭr̥ ubaḥ :*

*d'ormakkhettre kurukkhettre śmaḥeta juyutisboh ṁ  
māmakah paṇḍabāśceib̄ kimākurbōta śanjya ṁ*

*śanjya ubaḥ :*

*driṣṭa tu paṇḍānān̄kaṁ bāḥḥaṁ durjedyōr̄ast̄ida ṁ  
acarj̄am upaśṅgommo rāja bōḥḥaṁ śhr̄ēbit ṁ*

or when an East Bengal boy, say at Dacca or Sylhet reads them in the following way —

*d'r̥itr̥rāṣṭr̥ ubaṭṣ :*

*d'ormakkhettre kurukkhettre śmaḥeta d̄zud̄zuttisboh ṁ  
māmakah paṇḍbāśceib̄ kimākurbōta śand̄z̄ya ṁ*

*śand̄z̄ya ubaṭṣ :*

*diṣṭa tu paṇḍānān̄kaṁ b'ar̄aṁ durt̄d̄zod'or̄ast̄ida ṁ  
ats̄air̄d̄z̄am upaśṅgoim̄ura rad̄za b̄t̄z̄aṁḥaṁ śhr̄ēbit ṁ*

neither does he nor does his teacher trouble himself in the least that a sad havoc is being worked with the pronunciation of the speech of the Gods. The standard pronunciation has slowly been making its presence felt, however, and the old tradition is going to the wall: thus, old-fashioned pronunciations like *bis̄u*, *kṛētyō*, *jūḥḥa*, *ghṝta*, *pr̄thok* (which may pass unnoticed, or may even be the rule, in the Sanskrit *śols* or *catuspāth̄is*) would now be openly ridiculed in the English schools, where boys are taught to say *biṣnu*, *kṛiṇa*, *jiuḥa*, *ghṛiṭa*, *pr̄thok*. Yet the old-fashioned pronunciation represents a regular line of development, in which many a germ of the past may be detected on close observation. The other traditional schools are much better when compared with the above; nevertheless, they too

are far removed from the Sanskrit norm, or ideal, in this matter, being, equally like the Bengali pronunciations, intimately connected with the habits of articulation characteristic of the mother-tongue—Panjabī or Marāṭhī, Tamil or Mālayālam.

To note some points in the traditional pronunciations which deserve consideration. The Mahārāṣṭra style of pronunciation is reputed to be one of the best and most correct in India, and this style has largely influenced the rest of India either directly (as in the Tamil country) or indirectly (through the new standard pronunciation). In it, अ has a unique value unknown in other parts of India; in Mahārāṣṭra, अ becomes an unrounded ओ, i. e. an *o* sound produced with the lips spread out instead of being rounded as normally (Phonetic Symbol for this unrounded *o* = [v]). This was certainly not its value in ancient times, judging from the evidence of the *Pratīśākhya*s. We are on equally insecure ground for the ancient pronunciation of अ when we take into consideration the typical North Indian (which is almost the Pan-Indian, barring Bengal, Assam, Orissa and Mahārāṣṭra) value of the letter, as the sound of the *u* in Southern English *but*, *cut* (Phonetic Symbol [ʌ]), which is a low back vowel, slightly raised towards the [ɔ], and at the same time considerably advanced towards the central position, to give a technical description. The Bengali-Orīyā [ɔ], like the sound heard in Southern English *law*, *caught*, is even more problematical for the ancient sound of this संस्कृत अ. What was the exact position of the tongue and of the lips in pronouncing the संस्कृत अ of Pāṇini? The modern pronunciations are conflicting, while the local traditions show unconscious development, and consequently these are to be checked and supplemented by other sources of information. A similar difficulty is with the ए vowel. In the modern traditions, it becomes, usually, *ri* in Northern India and *ru* in Southern India (Orissa and Mahārāṣṭra fall under this); and the pronunciations *ru* (*u* being an unrounded *u*, i. e. an *u* made with spread-out instead of rounded lips), as well as *re*, *er*, *ro*, *or*, *ri*, *or*, and *ir*, are also heard; and it is said that even *rū* (with *ū* as in German) also occurs. According to some of the *Pratīśākhya*s, it was *ara*. The exact point of articulation and character of the vocalic *r* of Old Indo-Aryan is an important matter in explaining a

good many points of Sanskrit and later Indo-Aryan phonology. Other things which may be mentioned are the pronunciation of diphthongs ( *samdhyaśaras* ) *e ai o ou*, of the palatals *c ch j jh*, of the dentals *t th d dh*, of the semi-vowel *v*, of the sibilants *ś ṣ*, and of the *anusvāra* and the *visarga*. The *anusvāra*, for instance, has at present the value of *n* ( in Northern India ), of *ṇ* ( in Bengal ) and of *m* ( in South India ) — *हंस* being pronounced in Hindustan as *hāns*, in Bengal as *haṇṣ* and in the South as *hāms*. The pronunciation *ṁ* — a nasalised *u* — is I believe found in Mahārāstra : *हृन्* : analogous to this must have been the old sound of the *anusvāra* in Eastern India, which gave the Oriya *ū* as in *बाईश* *bāiś* as the *tadbhata* or Prakritic development of *बाईश* *baishā*.

The present-day local pronunciations of Sanskrit have not been properly studied. A stray monograph, like the excellent and exhaustive study of the phonology of the *naturalised* Sanskrit loan-words in the Dravidian speeches, especially Tamil, by Anavaratavinayakam Pillai ( in the *Madras University Dravidian Studies* ), gives a mass of material for the usage current in the Drāviḍa lands in early times. But the matter has not been taken up for its own sake. The study of the local pronunciations of Sanskrit of course will go hand in hand with a rigorous phonetic survey of the Modern Indian language and dialects, — Aryan, Dravidian, Austric, and Tibeto-Chinese. This is one of the fundamental things in Indian Linguistics, and it is this fundamental thing that is now lacking. Investigation into this fundamental aspect of speech must at once be taken in hand. So far, a small beginning has been made, — in Bengal, in the Panjab, and in South India. It would be quite an important side-line in our research work in vernacular phonetics — this enquiry into what may be called the connected dialectal pronunciation of the classical languages — Sanskrit, Persian, Arabic, Avestan and Pahlavi, and Hebrew and Syriac. The traditional Indian pronunciation of Persian, for instance, whether at Lahore or Delhi, at Haidarabad-Sindh or Haidarabad-Deccan, at Lucknow or Jaunpur, at Patna or Chittagong, has some valuable light to throw on the phonetics of Early Modern Persian of four or five hundred years ago.

And this brings up the analogous question of the bearing of the Greater Indian traditions of Sanskrit and Pali pronunciation ( which

are still current, though in a fragmentary form, in Indo-China and Indonesia) on the mediaeval pronunciation of Sanskrit in India. Ceylon with its Dravidian Tamil and its Indo-Aryan Sinhalese is culturally a part of India, but the same cannot be said, at least with equal thoroughness, of Burma and Siam, Cambodia and the Malay-land, and Java and Bali. In these latter lands, the Mons, the Khmers and the Chams, the Burmese and the Siamese, the Malays, the Javanese and the Balinese received Sanskrit quite early, and later Pali also followed Sanskrit into Indo-China. The traditions of Indian pronunciation of Sanskrit from the early centuries of the Christian era have still continued, specially in Siam and Cambodia and in Java and Bali. This tradition has often suffered from violent changes through the imposition of the speech-habits of the original languages to which Sanskrit had to accommodate itself: e. g. the Siamese speech-habit, which turns *aditya* into *āthit*, *nagara* to *nakhon*, *deśa* to *thet*, and reduces words like *dura-labha* and *akāṣa-yaṇa* (which are the modern Siamese words for the telephone and the aeroplane) into *thoro-sap* and *agāt-chān*; and so forth. In such a case as the above, the type of Sanskrit pronunciation introduced would be an interesting side-study. The traditions still current in Java, in pronouncing the innumerable Sanskrit words present in Old Javanese (Kawi) as well as in the modern forms of Javanese, and in Bali where the *pedāṇḍas* or Brahman priests still intone the ancient Sanskrit *mantras*, represent one type of ancient Sanskrit pronunciation, and are more valuable, notwithstanding the Indonesian speech-habits which have imposed themselves as a matter of course. Thus, in these Indonesian tracts, it is interesting to note the pronunciation of the Sanskrit अ as both *a* (the short form of the vowel heard in South English *father*, *art*) and *ə*, and of आ as *ə*, with modification of final आ to *o* in Bali (*mudrō, sabō, gadō, = mudrā, sabhā, gada,* ); ए is pronounced as *rē*, the *anustāra* as *ṇ* (ङ), व as both *b* and *w* (representing respectively the North-central and North-eastern, and the North-western, Western and Southern habits of pronunciation). The necessity of the study of these Greater Indian traditions side by side with those of the different language and dialect-areas within India will be easily conceded. This struck me forcibly when, as against the nearly pan-Indian pronunciation of Sanskrit ए *hm*, as in

*brāhmaṇa*, as *mh* ( *brāmhana*, *bramha* etc ), I heard Ceylonese Buddhist monks pronounce the word ब्राह्मण as written in Sanskrit — *brā-b-ma-na* which brought back to me the pronunciation which the Greeks heard in North western India when Alexander the Great came in the 4th century B C, — for the Greeks wrote down the word as *Brakhman-*, and I think I heard in the island of Bali from the lips of the *pēdandas* the more learned form *brāhmaṇa* with *b+m*, beside the popular *brōmana*

A few remarks on the nature of the present day standard pronunciation may be made before we can pass on to the other sources of information to be utilised in this connection This Modern Indian standard, as has been said before, is based on the old Benares pronunciation that is, on the mediaeval Aryavarta pronunciation, with some Maharashtra and other extraneous influences Its vowel system is based on that of the Eastern Hindi and Bihari dialects, and this on the whole serves for the rest of India too Thus, it gives the sounds of *a* and *ɔ* ( the latter in unaccented positions ) to अ, rejecting the Maharashtra value of *ɪ* and the Bengali-Orissa value of *ɔ*, ए is *ɪ*, and the other North-Indian variants and the South Indian *ru* are eschewed, ऋ according to the local Benares tradition is *li*, but that is dropped in favour of *li*, which is current in Bengal, the Southern *lu* is not permitted The diphthongs ए ऐ ओ औ are *e ai o au* the opener sounds as current in the Western Hindustan tracts have not been adopted ( *e g* Western Hindi ऐ as *æ* or *xe*, and औ as *ɔ* or *ɔ* ) As regards the consonants, the usual Bihari and Hindi values of the letters are followed च छ ज झ are palatal or palato alveolar affricates, and the dental affricate values of *tʃ*, *tʃh* or *s*, *dʒ*, and *dʒh* or *z* found in a great many Indo-Aryan dialects, in the North, South, West and East but absent in 'Aryavarta,' are not at all tolerated So, too, the recursive or implosive pronunciation of the voiced aspirates घ झ ढ ष भ, i.e. *g'* *j* *d* *d'* instead of *gh* *jh* *dh* *dh* *bh*, found in many traditional or local pronunciations which keep close to the vernacular, is not all admitted On the other hand, ण, which is absent in the vernacular dialects of the Gangetic plains, is sought to be given its proper cerebral pronunciation, *v*, in the standard now set up — the traditional pronunciation invariably turning it to the dental *n* the insistence on the proper value of ण being given to the letter, in the Standard Pronunciation, is due not only to Maharashtra influence, but also to that

of the Panjab and Rajputana, where *ṛ* is a living sound in the vernaculars. In the Gangetic plains, the proper *ṛ* sound is aimed, but it is usually a substitute that is arrived at — a nasalised cerebral *ṛ̃* — *ṛ̃*. One may say, however, that for *ṛ*, *ṛ̃*, *ṛ̃* and *ṛ̃*, these three are equally allowable in the Standard Pronunciation. The *j* and *b* pronunciation of initial *ṛ* and *ṛ̃* occurs in the North Indian tradition, following the vernacular habits, but the example of Mahārāṣṭra and South Indian as well as Kashmīrī and Panjābī *Śāstris* is making the *j* and *b* pronunciation out of fashion, and *y* and *v* are recognised. The old North Indian tradition turned the palatal *ṣ* to the dental *s*, and the cerebral *ṣ* was altered in it to *kh* (ख). विशेषः *viśeṣah* was *bisekhaḥ*. Mahārāṣṭra and South Indian influence brought in some kind of *sh* sound for both *ṣ* and *s*. The genuine folk-element in the North Indian dialects possesses only the dental *s*, and lacks not only the Sanskrit *ṣ* and *s*, but any kind of *sh*-sound altogether: the only *sh*-sound heard and imitated was from Persian and English, and this foreign *sh* is quite different from both *ṣ* and *s* of Sanskrit. In the Standard Pronunciation, it is this *sh* sound — an imitation of the one obtaining in Persian and English—that is employed for both *ṣ* and *s* — the earlier *s* for *ṣ* may be tolerated, but *kh* for *s* is no longer allowed. So that usually in this kind of pronunciation of Sanskrit, there is no discrimination between *ṣ* and *s*, both being pronounced as *sh*: only a Mahārāṣṭra *Śāstri* or a Vedic scholar from the South is expected to differentiate properly between *ṣ* and *s*. For the *anusvara*, the four variants *ṁ*, *m*, *ṁ̃*, and *ṁ̃̃* are all allowed in the standard pronunciation; the last however is the least common, and the second and third are in a vague way regarded as the most correct. In the matter of *visarga*—interior *visarga* simply doubles the following consonant, but when final, it becomes a frank *ḥ* — a voiced *h*, after which the preceding vowel is pronounced as a sort of prop: e. g. रामः हरिः मनुः प्रायशः = *ramoḥ, harīḥ, manuḥ, prāyaśḥ*. This sort of articulation is in accordance with both the local tradition and Mahārāṣṭra usage: and it is not the old sound of the *visarga*. For *ṣ*, a kind of *v* (bi-labial or denti-labial) is heard: usually, it is the bilabial fricative sound, but a semi-vowel *w* is allowed before the back vowels *a* and *ā*, and before the front vowel *e*, specially when the *ṣ* is post-consonantal. About conjunct consonants, the two combinations *ṣṣ* and *ṣṣ̃* are to be noted. In the Ganges Valley, Old

Indo-Aryan *kṣ* became *kkh* in Middle Indo-Aryan (Prakrit); but the mediaeval Sanskrit tradition in Northern India pronounced *kṣ* as *cc* (*ch* initially, *cc* internally), and this *cc* tradition is still current in the local pronunciation of Sanskrit. Now the *cc* is no longer tolerated in the Standard Pronunciation *k + sh* (of some kind) is only allowed. The North Indian tradition makes *gy* or *gʻ* out of *ꣳ*—as if it was *gū* instead of *jū*: in the standard pronunciation, this tradition has been accepted, and the Mahārāṣṭra pronunciation *dū* or *du* and the correct Sanskrit *jū* are neither of them allowed (*tat + jñānam* gives *taḥ jñānam*: by *saṁdhi* the standard pronunciation would pronounce it turn to *taḥ gñānam*). This *gū* value of *ꣳ* seems to have been an old one, and to have also affected the South: witness the Tamil form *kinānam*, often pronounced *gnānam* beside another, older Tamil form *nānam* (which may be from either the Sanskrit or a Prakrit *nānath*). The stress system followed in the Standard Pronunciation may be said to be the usual North Indian ('Hindi') one: and vowel-length is usually sought to be retained as in the orthography.

The current pronunciations can thus be questioned as to their faithfulness to the old ones. They are to be checked by other kinds of information. The information of paramount importance, outside of the present-day usages, which is available to us is that supplied by the Sanskrit treatises on pronunciation and phonetics, the *Śikṣas* and *Pratīśākhya*s, which embody both ancient theory and ancient practice. These works, with their commentaries, cover the entire range of Sanskrit phonetics and phonology from the period of the 'Brahmaṇas' downwards. In the older texts, the actual observations of the Old Indo-Aryan speakers into the articulation and behaviour of the sounds of the spoken dialects—say of the period 1000–500 B. C.—may be said to be embodied; while in the later works, and in the subsequent compilations and commentaries, later vernacular habits are noticed, and they are sometimes cautioned against and sometimes tolerated. A careful comparison of the present-day usage with the accounts given in the *Śikṣas* and the *Pratīśākhya*s is of vital importance for arriving at the old pronunciation of Sanskrit. I need not discuss this matter in detail here. It is enough to mention the very valuable work recently published by Dr. Siddheshwar Varma—

'Critical Studies in the Phonetic Observations of Indian Grammarians' (Royal Asiatic Society, London, 1929, James G. Forlong Fund, Vol. VII). The entire question of the *Śikṣa* and *Pratīśakhyā* evidence has been handled here with admirable clearness and philological acumen, and this makes the work indispensable for all students of the Sanskrit language and Sanskrit linguistics. A good idea of the nature of the ancient Indian phonetic theories and observations and some important points in phonetic discussion can be formed from Dr. Varma's book. Among the important points discussed are, apart from the contents and chronology of the extant works, the old Indian theory of the syllable, including syllabic division and syllabic quantity which are so intimately connected with the later development of the Aryan speech and with Sanskrit prosody, consonantal length (or 'doubling,' as it is usually called), is another item which engaged the attention of the ancient phoneticians, as also *abhinidhana* or incomplete articulation. This habit of *abhinidhana* undoubtedly made the old pronunciation of Sanskrit strikingly different from the modern ones. Thus, at the present-day in pronouncing words like शक्ति, अद्, लिप्त we fully explode the first consonant in the group — *śak-ti*, *ab-da*, *lip-ta*, but in ancient i.e. pre-Prakrit times they did not fully pronounce or explode the *k*, *b* or *p*: this is what exactly is done in Modern English (*looked*, *begged*, *slipped* are pronounced in English, not like *luk-t*, *beg-d*, *slip-t*, but as *lukt*, *begd*, *slipt*, with the *k*, *g*, *p* not fully articulated). The nature of the old Sanskrit accent as described in the *Pratīśakhyas* is another subject of utmost philological importance, from point of view also of the Modern Indo-Aryan (vernacular) phonology. In all these and other points it will be seen that modern pronunciations can largely be corrected by a study of the old pronunciations and theories as discussed in the *Pratīśakhyas* and other works.

The remarks of the Prakrit grammarians on pronunciation and the phonology of Prakrit are also to be taken into account.

∴ An important source of information regarding the ancient and mediæval pronunciation is the actual spelling in extant epigraphical and other documents, in Sanskrit as well as the Prakrits. From the inscriptions of Aśoka downwards we find indications of vernacular habits of pronunciation from the actual spellings. Thus it is plain

that certain dialects of the 3rd century B. C. had a palatalised *k* sound; and intervocal *ś s* seem to have become voiced to *z' z* (the former denoted by *y*, the latter by an *s* with a bar below and by the ligature *ys*) in the North-Western frontier tract; and that *y* had become a strong fricative about two centuries before the Christian era. Mistakes in spelling in the inscriptions and in Mss., in using one letter for another, are valuable evidence for the pronunciation, and such mistakes are pretty frequent in these documents. A spelling like *likṣita* for *likhita* in an old Bengal inscription establishes the contemporary pronunciation of *kṣ* as *khy*, as now; and spellings like *tejānsi*, *vanṣe*, *hansa*, *prāṇṣuḥ*, with *ṇ* or *n* for the *anusvāra* in Gupta inscriptions, would establish the fact that the old sound of *anusvāra* was lost by the first half of the 1st millennium after Christ. The optional doubling of consonants in connection with a nasal or liquid or semivowel is frequent in the inscriptions, and it is found partly in the traditional spellings current in some of the vernaculars (e. g. Bengali) at the present day. Thus आर्त्त, अर्थ, दीर्घ, सर्व, आर्य, beside आर्त्त, अर्थ, दीर्घ, सर्व, आर्य and पुत्र, पराक्रम, पत्य beside पुत्र, पराक्रम, पत्य. This is to be taken with great caution, as these doublings are sometimes only scholastic, without any reference to the pronunciation (e. g. in the spellings favoured by Bengali—वर्द्धमान, धर्म, सर्व, पर्याय — where the doubling is only the remnant of an orthographical tradition, not true to the pronunciation; whereas in spellings like बाक्क, बुक्क, तक्क, पक्क — although in Bengali there is no doubling, in the pronunciation it is actually heard—*bakko* or *baikko*, *takko*, *tukko*, *pakko* (w).) A survey of our epigraphical records from this point of view, properly arranged chronologically and regionally, will be invaluable for the study of the history of the Sanskrit orthoepical tradition, as well as for that of the phonology of Indo-Aryan.

The above are the internal evidences in this connection. We have in addition some good external evidence, too, to help us. This is obtained from extra-Indian languages, and is from both foreigners devoid of any theory regarding the pronunciation of Indo-Aryan who wrote down in their own scripts the Indian names and words they heard spoken, and from cultured Indians who had to adapt the Indian alphabet to foreign speeches which they reduced

to writing for the first time. All this refers to a period roughly embracing about a thousand years from the 4th cent B C. The Greek language and the Sanskrit and other Indian names and words it has recorded should first be considered in point of both time and importance. From the 4th century B C down to the first two centuries after Christ, there were important Greek and semi-Greek peoples acting as links between India and Western world. The Greek way of writing down Indian names gives us some indication as to the pronunciations heard by these foreigners during the period say 330 B C — 200 A C. Sometimes complications are brought in by diversity of transcription, which would suggest diversity of pronunciation heard. Thus for  $\alpha$  we find both  $s$  and  $ts$  (=  $ty$ ). *Sandrakoptos* = *Çandraguptah*, *Prasios* = *Prācyah*, besides *Tiasstēns* = *Caṣṭena*, and both  $z$  and  $dt$  (=  $dy$ ) for  $\alpha$ . *Ozēpiē* = *Ujjeṇī* = *Ujjayīni*, and *Diamouna* = *Jamunā* = *Yamunā* and  $\alpha$  is represented by  $b$  (which about 2000 years ago had not as yet altered to  $v$  as it did in later Greek), by  $hu$  =  $hw$  or  $vb$  (cf. the Marāṭhī transcription  $\text{ख}$  for the English  $v$ ), and by  $ou$  =  $u$  or  $w$  thus *Bibasis* and *Huphasis* = *Vipaśā*, *Soastes* = *Suvāsta*, and *Quindion* = *Vindhya*. The intervocal  $\text{ह}$  -d- seems to have received its present day pronunciation of  $\text{ह}$  (‘cerebral  $r$ ’) as early as the 1st cent A C, witness Greek transcriptions like *Karnophullon* = Pkt. *Kaḍuaphalāni* = Skt. *Kaṭukaphalam*, and *Saraganos* = Pkt. \**Sadaganṇa* from earlier \**Saśalanna* = Skt. *Satakarṇa*.

The Chinese transcriptions are to be considered next. We have a considerable mass of material for this. There are transliterations of names, personal and geographical, there are Buddhist terms and words in Sanskrit and Prakrit, and long Sanskrit *śāstras* and prayers transcribed in Chinese, besides Sanskrit-Chinese dictionaries with pronunciation in Chinese characters. The material is vast enough, but the ground is insecure. The Modern Chinese people have retained the ancient characters, but have altered the pronunciation beyond recognition, in all the different dialectal areas. Scholars at the present day are seeking, and with considerable success too, to rediscover the old pronunciation of Chinese of c. 500 A C, and even earlier. Thus, the Chinese characters for *Buddha* and *Brahman* are pronounced in North China (Peking) as *Fu* and *Fan*, and in the

South China ( Canton ) as *Fat* and *Fam* : from the evidence of the Japanese pronunciation of the same characters, respectively as *Butsu Butsu* =, *Butu* earlier and *Bon* (= *Bon*), and from other reasons, it has been surmised that the 5th-6th century A. C. the pronunciation of these names in the Chinese of the North was \**Bhywat* and \**Bhywam* respectively. A few centuries earlier these undoubtedly approached more the Indian originals as *Buddh(a)* and *Bamb(a)*. The reconstructed Old Chinese \**Bhywat* and \**Bhywam* of course are too much altered to be of any help to us for the actual sounds of Indo-Aryan of the 1st half of the 1st millennium A. D. Similarly the two characters transcribing the name *Kaśyapa* are pronounced in Chinese as *Chia-ye* in the North (Peking) and as *Ka-ye* in the South (Canton) and the Japanese pronounce them now as *Kashyō*, which in their phonetic writing they write as *Kā-si-a-pu*, which shows that *Ka śyapu* was the Old Japanese pronunciation. The Old Chinese equivalents in sound of these characters have been reconstructed as \**Ka-ɕ'ap*. This again would not be of much help for our purposes; but it points to one thing, which is established by other means : viz. internal *ś* had been voiced to *ɕ'* in some of the North-Western dialects some two thousand years ago, the pronunciation of which the Chinese transcription sought to record. And similarly when we find that in Chinese they were careful to record the palatal *ś* and the cerebral *ś* by different characters consistently in the same text, we might presume that the pronunciation taught by the Indian translator and followed by his Chinese collaborator preserved the two sounds distinct. Similarly *b* and *v* are found to be kept distinct, and not confused as at present in Gangetic India. It is also noteworthy that sometimes wrong spellings in the Prakritic way, and even Prakrit words feature in two Sanskrit-Chinese dictionaries ( the *Fan Yu Tsa Ming* and the *Fan Yü Ts'ien Tseu Wen*, both edited by Dr. Prabodh Chandra Bagchi ) which date from the 8th century A. C. The material furnished by Buddhist Chinese sources is from many aspects well worth investigating.

Pahlavi or Middle Persian transcriptions present only a slight amount of material, as the bulk of Pahlavi literature is lost. Persian ( or New Persian ) and Arabic transcriptions of Indian names and words are later; and owing to the imperfections of the Perso-Arabic

script, especially in the early centuries of Islam when Arabic writing in the Kufic style was a very primitive and unsatisfactory system, these transcriptions are exceedingly puzzling and often valueless: e. g. in a work like Alberūnī's *Al-taḥqīq al-Hind*.

From the beginning of the Christian era onwards (it was perhaps earlier still) the enterprise of Buddhist missionaries, Brahman priests and ordinary Indian merchant-adventurers and settlers carried the Indian script beyond the frontiers of India, and reduced to writing for the first time a number of languages in Central Asia (Serindia), Indo-China and Indonesia (Insulindia). To mention these languages there were Old Khotanese, Old Kuchean ( ' Tokharian ' ), and Tibetan in Central Asia ; Mon, Burmese, the lost Pyu language of Burma, Khmer, Cham and Siamese in Indo-China ; Old Malay of Sumatra ( now no longer written in the Indian script ), Sundanese, Madureses, Javanese and Balinese, besides a number of minor Malayan dialects in Indonesia including the Philippines. The Indian script was further transmitted from one non-Indian people to another, being sometimes itself modified in this transmission. The adaptation of the Indian script for these speeches was in some cases on the basis of Indian dialectal values of the letters ; and they are very valuable, especially the Central Asian alphabets of Indian provenance, for Indo-Aryan pronunciation of the early centuries after Christ. The spelling of Old Khotanese, for instance, as Leumann has shown, indicates the open or spirant pronunciation of the voiced stops *g d b* in the North-western tracts of India. This can be corroborated by other evidence,—and for a large tract of Aryan India too—in the early centuries of the Christian era. Intervocally, the sound of *g, d, b* were represented by the surds *k, t, p* ; and *kḱ, ṭṭ, pp* evidently were ( at best in some cases ) a graphic device for a single intervocal *k, t, p*. Moreover, *ḷ, ṣ, ś* intervocally were pronounced as *z', z, z*. The Kuchean system of writing, as also the Tibetan and the rest, are of very great interest, revealing the nature of the sounds of which the Sanskrit letters had become the symbols in the early Christian centuries, when these letters had also to be modified to represent foreign sounds. The treatment of Sanskrit loan-words in these speeches, which altered clipped and cut them according to their own phonetic habits, can equally be expected to throw helpful light on the matter. This of course is apart from

such meagre traditions of Sanskrit pronunciation as have survived in Indo-China and in Indonesia. Work in this line has been going on in Europe in some of these speeches, but the entire evidence is to be pooled for our purposes.

The materials obtained from the above internal and external sources are finally to be checked by the modern science of Linguistics in two of its branches—Phonetics, and Historical Phonology of Indo-Aryan and Indo-European. By applying the principles of General Phonetics to the information derived from the tradition and from old records and old evidence, certain definite conclusions can be arrived at; e. g. about the pronunciation of the sonant liquids (*r l*), about the aspirates (including *h* and *ḥ*), about the dentals, palatals and cerebrals, about *abhinidhāna*, about pitch and stress accent and other things. Comparison of Old Indo-Aryan (Sanskrit) with the other Indo-European languages outside India—Avestic and Old Persian, 'Tokharian', Old Armenian, Greek, Latin, Gothic, Old Irish, Old Church Slavic, etc. and with its latest development in India through the Prakrits and the Apabhramśas and the modern vernaculars, also will be of a great suggestive value, as we can see

## **VII : Kāvya and Alamkāra**

BHĀMAHA'S VIEWS ON GUNA — BY DR. S. K. DE, M. A.,  
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Of all early writers on Sanskrit Poetics Bhāmaha appears to be the most puzzling in the attitude he adopts towards the Guna-doctrine. The only passage in which he employs the term *guna* is that in which he defines ( ed. Trivedī, iii, 52-53 )<sup>1</sup> the *blāvika* as :

*bhāvikatvam iti prāhuḥ prabandha-viṣayaṃ guṇam ।  
pratyakṣa ita drśyante yatrārtha bhāta-bhāvinah ॥  
citrādattadbhutarthatvam kathayāḥ śābbhinitata ।  
śābdānākulata ceti tasya hetum pracakṣate ॥*

These verses come practically at the end of the chapter on the classification and definition of poetic figures ( *kāvya-lamkāras* ), and *prima facie* the *bhāvika*, coming in this context, should be taken as such. Dandin also follows ( ed. Rangācārya, ii, 363-65 )<sup>2</sup> the same procedure regarding the treatment of the *bhāvika*, repeats the first line of the above definition, amplifying it still further in his own way, and agrees with Bhāmaha in designating the *bhāvika* as a *prabandha-viṣaya guṇa*. Udbhata follows Bhāmaha generally in this respect ( ed. Banhatti, vi, 6 p. 79 )<sup>3</sup> and defines it almost in the same way, but he appears to regard it more or less as a specific poetic figure and omits the qualification *katlayāḥ śābbhinitata* as well as the designation *prabandha-viṣaya guṇa*. These definitions<sup>4</sup> are obviously meant to be wider than that of a simple poetic figure, in the course of which the *blāvika* is dealt with by these writers. It is a characteristic which is said to belong to and pervade the whole composition ( *prabandha-vyāpto guṇa* ), as Tarunavācaspati puts it), and it does not ( as a poetic figure would apparently do ) restrict itself to a part of a composition, i. e., it is not *eka deśika*, as Jayamaṅgala on *Bhaṭṭi*<sup>5</sup> vii, 1 explains it. It is thus difficult to regard

1 The reference is the same in the Kashi Sanskrit Series edition, but in the edition of Naganatha Sastry ( with Eng. Trs., Tanjore 1927 ) it is iii, 53-54.

2 ii, 364-66 in both the Bombay Sanskrit Series edition and the edition of Premacandra Tarkavāgīśa ( Calcutta, 1881 ).

3 p. 73 in Nirṇaya Sūgara Press edition ( Bombay 1915 )

4. We are not concerned here with later definitions of the *bhāvika* as a definite poetic figure

it, as the elements of the definitions themselves also shew, as a limited figure of speech; it should not only be *pada-gata* or *tāhya gata* but also, like *rasa* of later writers, *prābandha gata*. In spite of a certain novelty or obscurity of the conception, it is clear that the theorists were reluctant or uneasy about treating it as an ordinary poetic figure and therefore defined it in somewhat wider terms at the conclusion of their treatment of such figures.<sup>1</sup> The theory appears also to be reflected in practice. If we are to accept the assurances of the commentators (Jayamaṅgala and Mallinātha) the whole of canto xii of the *Bhāṭi* *harīa* should be taken as an illustration of the *bhāṭi* as a *pralāḍa guṇa*. It is remarkable also that the *lāṭi* is not mentioned by Vamana as a poetic figure, nor is it included by him in his elaborate scheme of *guṇas*. Daṇḍin also would not include it in the list of his ten *mārga gata guṇas* or in their *viparyayas*.

The position is somewhat puzzling. The clue is furnished by the probable supposition that the *bhāṭi*, like the *sāṭhā* *śīti*,<sup>2</sup> involves the implication of an aesthetic factor to which it must have been difficult to assign a place in a clear cut scheme of *guṇas* and *alamkāras*. The *bhāṭi* is defined by Bhāmaha generally as a vivid representation of past and future objects as if they are directly perceptible to the eye, the vividness of the representation depending on the conditions that the theme must have a picturesque, strange and exalted significance and therefore capable of being enacted well, and that the words employed must have a consistency. Daṇḍin's definition<sup>3</sup> is more circumstantial, but it is more illuminating. The

1 The word *pralāḍa* in the definitions of Bhāmaha and Daṇḍin may indicate that the view was probably traditional and was accepted implicitly without much discussion.

2 See my *Sanskrit Poetics* ii p. 62 f n.

3 *lāṭi* *śīti* *n* *iti* *prābandha* *īṣayam* *guṇam* ;  
*bhāṭi* *śīti* *ābhāṣyāḥ* *lāṭi* *īṣayā* *siddhi* *saṁsthāṭā* ||  
*parasparopakāṣita* *n* *sarīṣāṁ* *īṣayā* *parīṣayā* ||  
*īṣayāṇāṁ* *h* *īṣayāṇāṁ* *ākṛiyā* *īṣayā* *īṣayā* ||  
*īṣayā* *īṣayā* *īṣayā* *īṣayā* *īṣayā* ||  
*īṣayā* *īṣayā* *īṣayā* *īṣayā* *īṣayā* ||

The variant reading in the second line is *īṣayāṇāṁ* *īṣayāṇāṁ* in the Madras edition for *īṣayāṇāṁ* *īṣayāṇāṁ* in the first line *īṣayā* *īṣayā* *īṣayā* (Cal ed) and *īṣayā* *īṣayā* *īṣayā* (Madras ed).

*bhāvika* is said to consist in the mutual favourableness of all the parts of descriptive matter, in the non-employment of redundant or useless qualifications, in describing things in their proper places, and in so arranging the expression that the intended depth of the theme comes out clearly. These are matters of detail, but the most important point in Daṇḍin's definition, which brings out the essential conception, is the statement that the *bhāvika* is so called because it is *bhāyatta*, and that the *bhāva* is the intention or rather the inward conception of the poet (*kavī abhiprayāh*) which controls the details and resides in the poem as a whole, and not merely in its isolated parts. This *bhāva* should not be taken as the technical emotional element which Pratihārendurāja, commenting on Bhāmaha's phrase *svabhinīyata*, would apparently read into it by the interpretation *śṛṅgāra-samkalitva*.<sup>1</sup> No such significance is supported by the recognised commentators (Tarunavācaspati, *Hṛdayaṅga*, and Premacandra) on Daṇḍin's text. The *bhāva* must be taken as an aesthetic fact, referring to the essential poetic conception of the poem itself (or Sustained Intuition, as Belvalkar puts it), so that the poem is viewed as a product of the poet's mind, and not merely as a more or less external unification of rhetorical categories. This is perhaps what Bharata, as quoted by Abhinavagupta (*Locana*, p. 29) implies when he speaks of *kavī antargato bhāvah*. The *bhāvika*, therefore, would imply a much wider conception than that underlying a mere *guṇa* or an *alamkāra* as such. It is the all-pervading characteristic of the poem as a whole, which controls its subject-matter as well as its expression, as a vivid externalisation of the poet's essential poetic idea. It emphasises that aspect of poetry in general, which is the expression of the poet's mind as an aesthetic fact, and which is the main problem of Western Aesthetic but is practically ignored elsewhere in Sanskrit Poetics.<sup>2</sup>

1. It is probably in view of such misconceived interpretation that Bhoja, at a much later time, includes the *bhāvika* among his twenty-four *śabda-guṇas* (1, 75) as the conduct of a sentence according to its underlying emotion or sentiment (*bhāvēto vākya-ratīh*, a definition which has been copied by Vidyānātha in his scheme of 24 *guṇas* modelled on that of Bhoja), although his *artha-guṇa bhāvika* is *anā... prapñā... vinyāsa* in a narrow sense (1, 86).
2. See *Sanskrit Poetics*, p. 63, f. n.

It is clear that the conception of *bhāvika* belongs properly to Aesthetic and not to Rhetoric, and the early Sanskrit theorists, who were concerned more or less with external rhetorical categories found it difficult to pack it within their somewhat limited idea of a *guna* or an *alamkāra*. They must have been vaguely conscious of the problem, but were unable to find a place for it in their definite scheme, which occupied itself primarily with the objective beauty of representation called forth by a definite adjustment of certain fixed modes of expression. In terms of this scheme they had to prescribe dogmatic details for the realisation of *bhāvika*, but they betray their uneasiness by the admission that the controlling factor is the poet's *bhava*. They dubiously called it a *prabandha-guṇa* and discussed it at the end of their treatment of poetic figures, but neither the term *guna* nor the term *alamkāra* in their strict significance could very well comprehend it. It would seem, therefore, that the term *guṇa*, as applied to the *bhāvika*, can hardly be taken in its usual limited sense, and throws no light on the question of Bhamaha's attitude towards the definite doctrine of *Kavya-guṇa*. His actual employment of the word *guna* or *prabandha-guṇa* here is immaterial, for even Dandin, who has a more definite conception of a *guṇa* as an excellence of poetry, uses the same word in the same connection, but apparently not in the usual technically defined sense of a *guṇa*.

Bhamaha does not employ the term *guṇa* anywhere else in his work, nor does he directly refer to the idea or the dogmas on the subject. Our data, therefore, for ascertaining his exact views about the *guṇa*-doctrine are, unfortunately, uncertain and unsatisfactory. He does indeed mention and describe (rather than define) *mādhurya*, *ojas* and *prasāda*, but he does not name them as *guṇas*, nor does he connect them in any way with *mārga* or *riti* as Dandin and Vāmana do. He simply states (ii, 1-3) that intelligent people (*śūmedhasaḥ*) desirous of *mādhurya* and *prasāda*, do not employ compounded words in large number, while some (*lecit*), who would express *ojas*, compound many words together. A *mādhura lāṇya* is desired as some thing which is agreeable to the ear and whose sense is not compounded too much. A composition is desired as possessing *prasāda* where the meaning can be apprehended by all from the learned down to women and children. All this indicates that the

terms were current in his time and he accepted them as a matter of course ; but he is careful in not giving it as his own opinion but as expressed by the practice or theory of others. From the description it appears further that, in the opinion of those who admit *mādhurya*, *ojas* and *prasāda*, they are distinguished according to the presence or absence, in varying degrees, of compound words. These three, among others, are in fact considered as *gunas* from Bharata's time ; but the criterion indicated is not the criterion either of Bharata or of Dandin and the school of Vamana, although they allow the consideration of compounding in the definition of some of the *gunas* they mention. On the other hand, the view referred to by Bhāmaha is implied in the tradition which Rudrata's *riti* and the Dhvanikāra's *saṅghaṭana* follow in later times. The only plausible inference that can be made from this is that Bhāmaha was probably aware of some theories which approved of *mādhurya*, *ojas* and *prasāda* in poetic composition ( in what character it is not clear, but presumably as *gunas* like the exponents of the *riti*-theory ) chiefly on the basis of the desirability of long compounds ; but either he was indifferent to their literary value, or did not think it worth while to treat them as distinct or separate elements of poetic expression.

It is remarkable indeed that Bhāmaha does not think it necessary to connect, as the *riti*-theorists have since done, the *gunas* with *riti*, which term itself ( or the term *mārga* which Dandin employs ) is never used by him, and which conception, even if it was known to him, does not appear to have been seriously entertained. Nor, like Bharata, does he view the *mādhurya* etc. as independent *kāvya-gunas*. Bhāmaha refers indeed in another context ( i, 31-35 ) to Vaidarbha and Gaudīya Kāvya ( and not expressly to *ritis* of those names familiarised by Dandin and Vamana ), in which some theorists of his time have apparently discovered differences of manner and treatment ; but from his remark it is clear that he himself would not pay much attention to the alleged differences. If Bhāmaha was aware of some theory of *riti* or its classification, he did not apparently subscribe to it, nor did he think it necessary to attach as much importance to it in his treatment of Poetics as Daṇḍin did. This is an attitude which is intelligible in view of his

belonging to a different tradition of thought which emphasised the interest and importance of those embellishments of poetic speech which are known as *alamkāras*. As a corollary from this it follows that although Bhāmaha was aware of some characteristics of poetic expression, such as *mādhurya*, *ojas* and *prasāda*, which were defined and related as constituent excellences of *rīti* by the *rīti*-theorists and regarded by them as essential elements of poetry, Bhāmaha could do nothing more than casually mention them in deference to such views, and summarily notice them in the way in which he has done. His treatment probably indicates that these characteristics, in his opinion, are not essential qualities of any particular mode of writing, but they should, if admitted at all, belong to all good Kāvya generally. He would not, therefore, think it necessary to connect them with any specific *rīti*, but if others think them to be desirable excellences they may be recommended as particular forms of expression.

It is also worthy of note that Bhāmaha's brief description of *mādhurya*, *ojas* and *prasāda* precedes in context to his elaborate treatment of specific figures of speech known as *alamkāras*. This fact may be taken to imply that probably he regarded these so-called *gunas* as different from but really analogous to his *alamkāras*; and, as he is not interested at all in any theoretic or practical distinction between *gunas* and *alamkāras* as such (a distinction which is not yet as rigid in Daṇḍin as it is in Vāmana), Bhāmaha would not hesitate to take them in the wider acceptance of an *alamkāra* as that which embellishes, just in the same way as Daṇḍin does (ii, 1-3). But he cannot be concerned with Daṇḍin's distinction between *sādhārana* (or *mārga-dvaya-gata*) and *vīśeṣa* (or *eka-mārga-gata*) *alamkāra*, that is, between the exclusive and the general embellishment which Daṇḍin's theory of *mārga* appears to postulate, Bhāmaha would accept the so-called *gunas* of other writers (among which *mādhurya*, *ojas* and *prasāda* are named) in the general significance of *kāvya-śobhākara dharma* of Daṇḍin. If they were not *alamkāras* in the particular sense (e. g. as possessing *valokṣṭi*) in which he would take them, they could be regarded as analogous to his *alamkāras* and be recommended along with them.

THE CHRONOLOGICAL ORDER OF RAJASEKHARA'S  
WORKS — BY PROF. V. V. MIRASHI, M. A., HEAD OF THE  
SANSKRIT DEPARTMENT, Nagpur University.

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In his wellknown essay entitled "*Rajasekhara. His Life and Writings*," written as far back as 1856, Prin. V. S. Apte chronologically arranged the then known works of Rajasekhara as follows— 1 the *Karṣaramañjarī*, 2 the *Viddhaśalabhāṇjika*, 3 the *Balarāmāyana*, and 4 the *Balabharata* otherwise called *Pracandapāṇḍava*. When Prin. Apte wrote, our knowledge of the age was very meagre. Some of the inscriptions of the Pratihāra and Kalacuri princes at whose court Rajasekhara flourished were either not discovered or not correctly interpreted. Since then Dr. D. R. Bhandarkar<sup>1</sup> has clearly shown that the Gurjara Pratihāra kings who patronised Rajasekhara must be placed in the beginning of the 10th century. One other work of Rajasekhara viz. the *Kavyamīmāṃsā* has, again, been discovered and published in the Gaikwad's Oriental Series. Professors Sten Konow<sup>2</sup> and Keith<sup>3</sup> who have written on the subject have in the main accepted the chronological order first proposed by Prin. Apte. They place, however, the *Balarāmāyana* before the *Viddhaśalabhāṇjika* and as the latter play was staged at the Kalacuri court in Tripuri (modern Tewar near Jabulpur), they suppose that Rajasekhara visited that court after the death of Mahendrapāla. But as the last drama *Balabharata* is left unfinished, they conjecture that the poet returned to the court of the Pratihāras in Kanauj and died there. On the other hand Mr. C. D. Dalal has remarked as follows in the preface to his edition of the *Kāṭyaṃīmāṃsā*<sup>4</sup> — 'Rajasekhara began his literary career as a Bilakavi so called from his *Balarāmāyana* and *Balabharata*. These two dramas as well as the *Viddhaśalabhāṇjika* are his early productions. The *Karṣaramañjarī* and the *Kāṭyaṃīmāṃsā* are his later productions as by this time he had achieved fame

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1. 'Gurjaras' p 10 J. B. B. R. A. S., Vol. XX.

2. *Das Ind. vol. Drama*, p. 84 foll.

3. *The Sanskrit Drama*, p. 232

4. *The Kāṭyaṃīmāṃsā*, first edition, p. XVI

as a Kāvīrāja ' As there is such a difference of opinion among scholars on the question, it is necessary to examine it in the light of the historical and literary data that are now available

Before proceeding to examine the arguments advanced by different scholars in favour of the priority or posteriority of a particular work it is necessary to state my own view on this question I would place the works of Rājasekhara chronologically as follows — 1 the *Balarāmāyana*, 2 the *Balabharata*, 3 the *Karpūramāñjarī*, 4 the *Piddhīśālāhanjika* and 5 the *Kāvyamīmāṃsā* As his other works e g the *Haraśīlāsa* and the *Bhūvanakośa* are known only from quotations, it is not possible to assign a definite chronological position to them

The *Balarāmāyana* — In the prologue to this play Rājasekhara speaks of his six *prabandhas* Unless the verse was interpolated later on, which is unlikely, we must suppose that these were his juvenile productions which have been irrecoverably lost As we shall see later, Rājasekhara seems to have gone to Kanauj very early in his life The six *prabandhas* which must have been composed in his boyhood seem to have given him the title of a Bālākāvī This title he has prefixed to his two plays the *Balarāmāyana* and the *Balabharata* Of the two the *Balarāmāyana* is the earlier as it was staged at the court of Mahendrapāla while the *Balabharata* was performed before his son Mahīpāla The length, prologue of the *Balarāmāyana* in which the poet gives more information about himself than anywhere else, its apologetic tone, the inordinate length of the play, the crude devices such as the introduction of dolls with parrots in their mouths, the anachronisms in the scene of *śītasvayambara* all these indicate that it was the first play of our poet

1

अन य कोपि दोष महदिनि सुमतिवात्रामादयेऽस्मिन्

मष्टयोऽसौ पटीयानिह भाणितुणो विद्यते वा न वानि ।

यद्यस्मिन्स्वेति तुभ्य भव पटनरुचिविद्धि न पद् प्रबन्धा-

न्नेव चेद्दीर्घमास्तौ नटमनुवदने जजरा काव्यकथा ॥ 16 — Benares Ed p 8

बालकई कहराओ निम्मराभस्त तह उपजहाओ ।

इअ जस्त पण्हि परम्पराइ माहप्यमारुद ॥ — *Karpūramāñjarī* H O S I 9

The *Balabharata* — This seems to be his next production. As said above it was staged before Mahipala to whom it seems to refer in its other title *Pracandapandata*. No satisfactory explanation of this alternative title has yet been given. C Cappeller, who has edited it, has suggested that the play was so called because it culminated in the rage of the Pandavas.<sup>1</sup> This is hardly convincing. The real reason seems to be that the author wanted to associate his patron's name with his play as Kalidasa has done in his *Vikramorvasiyam*. This will be quite evident from the fact that another court poet of Mahipala viz Ksemisvara has also named his drama *Candakausika* with the same object in view. The early Pratihara kings of Kanauj are known to have assumed several alternative names. Bhoja I, the grandfather of Mahipala, was also known as Mihira, Prabhāsa and Adivarīha. His son Mahendrapala was also called Mahendrāyudha, Nirbhayaraja and Bhāka. Similarly his son Mahipala is known to his torians by his alternative names Ksitipala, Vinayakapala, Herambapala and Harsa.<sup>2</sup> The drama *Candakausika* of Ksemisvara shows that he was also known as Kārtikeya.<sup>3</sup> It may, at first sight, seem strange that one and the same king should bear such three names denoting different deities as Harsa, Vinayakapala and Kārtikeya, but the evidence of inscriptions and the above drama of Ksemisvara leave no doubt on the point. Now *Canda* is but a synonym of Kārtikeya.<sup>4</sup> So we might suppose that Mahipala bore also the name *Candapala*. It was, therefore, evidently to please their royal patron that both Ksemisvara and Rajasekhara have not only incor-

1 C Cappeller — *Pracandapāndata* Vorwort ix

2 Cf V A Smith — The Gurjaras of Rājaputana and Kanauj *J R A S* for 1909 p. 52 foll. See the Haddad Copperplate *Ind Ant* XII, 180 & XVII 90 and the Bengal Asiatic society Copperplate *Ind Ant* XV, p. 138

3 Cf आदिदेवसिंह दृष्टामायकद्विवागुगुण्डाध्यसिंहारहसा धूमद्वर्तिलासमध्वनाशे-  
कण्ठकन समस्तगतान्भ्रमद्विजदण्डमन्दराह्वलक्ष्मीस्यपरायणविना श्रीमहीपालदेवेन  
&c in the प्रस्तावना. Also of the मतवक्त्र्य — प्रमदितगुजना समृद्धशस्या  
भवतु महा विजयी च श्रीमपाल । कविभिरुपदिता निमग्नये गुणरजिका हनदृष्टता  
गुणो ॥ अपि च । येनादित्य प्रयोग धनपुत्रकमता नाटयस्सस्य ह्यार्थ वक्रान्तारहस्यो  
मतिदिनमहृदा राशय समृद्धा । तस्य लक्ष्यमन्त्रेभनतु जगादि कालिरेपस्य कीर्ति  
वार क्षितिरसिन्धोरपि कवियशमा सार्धमप्रेक्षणे ॥

4 *Candā* is included among the names of Kārtikeya in the *Mahābhārata*. Cf *Vanaparvan* *Adhyāya* 232 Śl. 4

porated his name in the titles of their works, but have also used the words *canda* and *pracanda* several times in their plays ' just as Kālidasa has used *Vikrama* in his *Vikramorjaśīyam*.<sup>2</sup> All the extant Mss. of the *Pracandapāṇḍava* have only two acts and it is, therefore, taken to be the last work of our author whose life was cut short before he could finish it. But as against this we might note that one of the Mss. ends expressly with the remark समाप्तम् प्रचण्डपाण्डवचरितम् नाटकम्.<sup>3</sup> As we shall see later the *Karpūramāñjarī* and the *Viddhaśālabhañjika* were written after the *Pracandapāṇḍava*. Again, one of its *Māṅgala-śloka*s is cited in the *Kāvya-mīmāṃsā*.<sup>4</sup> Our author, therefore, either did not complete the work for some reason, or if he did it, its later part has been lost.

The *Karpūramāñjarī*—This is generally taken to be the first work of our author ' since it was produced at the request of his wife and not a king '.<sup>5</sup> This argument does not, however, seem to be sound. In this play Rājasekhara speaks of himself as a teacher of Nīrbhaya-rāja ( i. e. Mahendrapāla ).<sup>6</sup> So he was already connected with the court of Kanauj, and there does not seem to be any reason why the play could not have been performed at the instance of his royal patron. The poet had, however, already incorporated his own as well as his patron's name in the titles of his two previous works. This time he wanted to associate with his drama the name of his wife who seems to have been an accomplished lady from her opinions cited in the *Kāvya-mīmāṃsā*.<sup>7</sup> Sten Konow takes Candapāla the hero of this Prakrit drama to refer to Mahendrapāla ; for both Candā and Mahendra, he says, mean Śiva.<sup>8</sup> We have seen, however,

1. Cf. चण्डकोशिक II—तपनि तपनस्तीक्ष्णं चण्ड मृगान्त्रिष कोशिको etc. III, ओ प्रथम इमां दुहन्तककुहरायामिनी चण्डकात्यायनीम् etc. The words चण्ड and प्रचण्ड occur nine times in the first two acts of the प्रचण्डपाण्डव.
2. Cf. दिष्ट्या ... .. विक्रममहिम्ना वर्धते मयम् । Act I 64, अनुत्तिकः सप्त विक्रमा-लंकारः । Act, I, 68 ( B S S )
3. Cf. O. Cappeller *Pracandapāṇḍava* Vorwort VIII
4. वे रीमन्तिन<sup>०</sup> of the प्रचण्डपाण्डव is quoted in the काव्यमीमांसा p 71.
5. So Keith — *Sanskrit Drama* p. 232 Also Sten Konow—*Das Indische Drama* p. 85 Contrast Winternitz — *Geschichte der Indischen Literatur* Vol. III, p. 240
6. Cf. कर्पूर Act. I, 10 पाण्डव ई कद्राओ निष्मग्नास्म नह उवज्जाओ । etc
7. See काव्यमीमांसा pp. 20, 46 and 47.
8. *Das Indische Drama* p 85

that Candapāla was another name of Mahipāla. I place this play after the Balabhārata; for it commemorates the marriage of Mahipāla with the daughter of a Kuntala King.<sup>1</sup> As I have shown elsewhere<sup>2</sup> the Kuntala king who is called Vallabharāja in this play must refer to a contemporary Rāstrakūṭa king. To understand the full significance of this marriage alliance we must briefly review a few historical events. In the beginning of the 10th century the Pratihāras of Kanauj were contending for supremacy with the Rāstrakūṭas of Malkhed. In 916 A. D. Indra III conquered and devastated Kanauj.<sup>3</sup> Mahipāla, who fled from his capital, had to seek the aid of a Candella king who must have been either Harṣa or his son Yaśovarman. The feeling of revenge which must have been rankling in the mind of Mahipāla is reflected in the drama *Caṇḍakaṇṭhika* of his court poet Kṣemiśvara. In the prologue to his play the stage manager quotes a saying of persons versed in traditional lore: 'Candragupta, who with the help of the naturally subtle policy of the revered Cānakya defeated the Nandas and conquered Kusumanagara, has now been born as the illustrious Mahipāladeva rich in the pride of his arms to exterminate them (i. e. the Nandas) who have been born on the earth as Karnātas.'<sup>4</sup> The Karnātas spoken of in this passage evidently mean the Rāstrakūṭas who had their capital at Malkhed in a Canarese district of the Nizam's State. With the aid of the Candellas Mahipāla seems to have made some conquests and again established his power to the north of the Narmadā. In his *Pracaṇḍapaṇḍara* Rājasekhara calls him king of Āryāvarta (North India).<sup>5</sup> He is

1. Cf. चण्डकालधरणीहरीण्डकी चक्रवर्द्धिपअलाहाणिमित्तं । एतय सदृअधरे रससोत्ते कुन्तला-  
हिवसुअं परिणोइ ॥ कर्तृ० L. 12.

2. *The Annals of the Bhandarkar Institute*, Vol. XI p. 367.

3. Cf. येनेइ हि महोदयानिगरं निर्धूलमुन्मूलितं नाम्नाद्यापि जनेः कुशस्थलमिति ख्यातिं परं  
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Ind.* Vol. VII. p. 26.

4. चण्डकौशिक - प्रस्तावना--

यः संशित्य प्रकृतिगहनमार्यचाणक्यनीतिं  
जित्वा मन्दात्र कूसुमनगरं चन्द्रप्रभो जिगाय ।  
कणाटित्वं भुवमुपगतानय तानेष हन्तुं  
क्षोर्धर्पादयः स पुनरमषच्छ्रीमहीपालदेवः ॥

5. तेन च रघुवंशसुत्तमणिना आर्यावर्तमहागजाधिराजेन अनिर्भयनरेन्द्रनन्देनापिदृताः  
रमास्तद्व. &c. प्रचण्डपाण्डवम्-प्रस्तावना ।

porated his name in the titles of their works, but have also used the words *caṇḍa* and *pracaṇḍa* several times in their plays ' just as Kālidāsa has used *Vikrama* in his *Vikramorvaśiyam*.<sup>2</sup> All the extant Mss. of the *Pracaṇḍapāṇḍava* have only two acts and it is, therefore, taken to be the last work of our author whose life was cut short before he could finish it. But as against this we might note that one of the Mss. ends expressly with the remark समाप्तमिदं प्रचण्डपाण्डवमिधं नाटकम्.<sup>3</sup> As we shall see later the *Karpūramāñjarī* and the *Viddhaśālabhañjika* were written after the *Pracaṇḍapāṇḍava*. Again, one of its *Māṅgala-śloka*s is cited in the *Kāvya-mīmāṃsā*.<sup>4</sup> Our author, therefore, either did not complete the work for some reason, or if he did it, its later part has been lost.

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6. Cf. कर्पूरः Act. I, 10. बालकई कइराओ गिबगराअस्त तह उवज्जाओ । etc.
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शोर्ध्वोदयः स पुनरभवच्छ्रीमहोपाददेवः ॥

5. तेन च रघुवंशमुक्तावणिना आपार्षितमहागजाधिराजेन भीमिभंवनोद्भवन्देवाशिरुताः  
सभामदः &c. प्रचण्डकाण्डवम्-प्रस्तावना ।

also described there as an axe to the Kuntalas<sup>1</sup> Soon after the above memorable Northern conquest Indra III died and was succeeded by his son Govinda IV who was a weak and lascivious king The Rastrakutas, therefore, ceased to be a menace to the Pratihara power It was evidently in the reign of Govinda IV that the marriage alliance commemorated in the *Karpuramanjari* took place It is significant that this Prakrit play contains no such vehement attack on the Karnāṭas or Kuntalas as is seen in the *Canlakauṣika* and the *Pracandapāṇḍara* On the other hand the Kuntala king is described as one who has endeared himself to all people<sup>2</sup> I, therefore, place the *Karpuramanjari* after the *Pracandapāṇḍara*

The *Viddhaśālabbhaṅgika* — Just about this time the Kalachuris of Tripuri came to the forefront Yuvarajadeva I who was a grand son of Kokkalla, a contemporary of Mahipala's grandfather Bhoja, was an able and ambitious king He made extensive conquests in all parts of India and must have also dealt a blow to the declining power of the Pratihara dynasty in the last years of Mahipala's reign Rajasekhara seems to have come back to Tripuri, the home of his ancestors Akalajalada and others, in the train of the victorious conqueror Here he composed the *Viddhaśālabbhaṅgika* in about 935 A D to commemorate Yuvarajadeva's victory over a confederacy of southern kings headed by the Kuntala king Badiga—Amoghavarsa or his son Kṛṣṇa III in the battle of the Payosni (Painganga in Berar)<sup>3</sup>

The *Kāvyaśūmāṣā* — Rajasekhara seems to have continued to live at Tripuri till his death The *Kāvyaśūmāṣā* which contains quotations from his Sanskrit dramas was undoubtedly his last work

We need not suppose that it was composed at Kanaur because in one place it says that directions should be measured from Mahodaya

1 Cf अजनि जितकुदत कुन्तलाना कुठारा हटद्वैरमन्त्रा श्रीमहापाद ॥  
प्रचण्डपाण्डवर्ष प्रतापना ।

2 Cf अपि एव दक्षिणवाधे कुन्तलेषु सअज्जगवद्गणे बह्वराजो नाम राजा ।

3 V V Mirashi — Yuvarājadeva I of Tripuri *The Annals of the Bhandarkar Institute* Vol XI p 30

temporary of Vakpati Muñja (whose records are dated 974, 979 & 993 A. D.), says in the *Bilhāri Stone Inscription* that his composition had evoked praise from the wonderstruck poet Rājaśekhara.<sup>1</sup> If we suppose that Rājaśekhara who was first called Bālakavi on account of his precocious poetic talent was fifteen years of age when he went to the court of his first patron Mahendrapāla in about 900 A. D., he must have been nearly ninety years old at the time of the *Bilhāri Inscription*. Such a long life is also warranted by his prolific literary activity.

DVYARTHĪ AND TRYARTHĪ KĀVYAS IN SANSKRIT  
LITERATURE — BY E. V. VIRA RAGHAVACHARYA, M. A., Lecturer  
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“अच्छिन्नमेसलमलम्बद्वोपगूढ-  
मप्राप्तबुम्बनमर्वाक्षितवस्त्रमन्ति ।  
कान्ताविमिश्रवपुषः कृतविप्रलम्भ-  
संभोगसत्यमिव पातु वपुः इत्यरेः ॥ ” [ छित्तपत्र ]

This gem which aptly adorns the top place of the *Sṅgāraprakāśa* of Bhojadeva, that royal bard, grammarian, critic and 'Ālaṅkārika' of blessed memory, is worthy of adorning the same place in the present instance.

In the esteemed opinion of Prof. K. P. Jayaswal, "it is a salutation to the Hindu deification of the ideal and married life and wedded love — the God-with-better-half. The *Ardhanārīkara* figure of Purāṇi (Śiva), *Vipralambha* and unity, is painted : not even looking at each other, so close, yet so distant, an apparent and assumed aloofness, but really eternal unity and complete identity, without caresses, without embraces, separated and joint! — the god of gods, the paragon of husbands, with the holy wife, the goddess of devotion, wife first and goddess afterwards, both in one form in an artificial misunderstanding of love — too delicate to translate."

*The probable Origin of Dvyarthī and Tryarthī Kāvya*

A 'Dvyarthī kāvya' is a poem in which two stories are described simultaneously; and likewise a 'Tryarthī kāvya' is one in which three stories are described at one and the same time. Such poems are written by means of 'vakrokti' (equivocation or a turn of expression peculiar to poetry) and 'Śleṣa' (double entendre or paronomasia) which is comprehended by the former. The *ardhanārīkara*-form of Śiva and Pārvatī might have given hints of 'Śleṣa' to the peculiar oriental genius. Bhoja has been anticipated centuries

earlier by Kālidāsa, who salutes thus this inseparable half-man and half-woman form of God .

“ वागर्थाविव संवृत्ती वागर्थप्रतिपत्तये ।  
जगतः पितरो वन्दे पार्वतीपरमेश्वरे ”

[ *Raghu*, I. 1. ]

Even so Kavirāja rightly compares his poem to the eternal and inseparable ‘Ardhanārīśvara’ form of God thus

“ रम्या रामायणी देवा भारती सैव भारती ।  
अर्धनारीश्वरमयी श्रुतिरक्तज्ञोभताम् ॥ ”

[ *Rāghava-Pandaviya*, I. 42 ]

Similarly, the three-fold [ Brahmā, Viṣṇu, and Maheśvara ] form of Savitr might have suggested the *trjartihī kāvya*. Within the limited space at our disposal, we cannot give out here an account of *Vakrokti* and *Śleṣa*.<sup>1</sup>

The earliest reference to *Śleṣa* in Alamkāra Literature is perhaps that found in Bharata’s *Nāṭyaśāstra* where it has been described as a ‘prabandha guṇa’. ‘*Śleṣa*’ is here a coalescence of words, connected with one another through the aggregate meaning described by the poet, and consisting of a subtlety which is in appearance clear, but in reality difficult to comprehend.<sup>2</sup>

In earlier poets, we find love of ‘*Śleṣa*’ very rarely [ e. g., Kālidāsa : K. S. VIII. 22 ; *Raghu*. XI. 20 ]. In Bhāravi and Magha this love of playing with language is obvious. In Subandhu and Bhaṭṭa Bāna, this ‘*Śleṣa*’ obsession is seen perhaps at its height, and its ultimate result reached the zenith in the *Babulārtha-prabandhas* with which we have to deal here.

Prof. A. B. Keith opines : The “double entendres are beloved in India, and Bhāravi has a fair number ; but it is impossible, while admitting their cleverness, to cultivate a real taste for such tricks.

1 The curious student is, however, referred to P. V Kane’s ‘*History of Alamkāra Literature*,’ Dr S. K. De’s ‘*Sanskrit Poetics*’ vol. II, and to our paper ‘*Sanskrit Rāghavapāṇḍaviya Vimarśamu*’ ( *Journal of the Telugu Academy* ’ - vol XVII. Nos. 2 and 3.

2. S. K. De ; ‘*Sanskrit Poetics*’, vol. II. p. 15

Moreover, they have a fatal effect on language; if a double sense is to be expressed, it is impossible for the best of poets to avoid straining meanings, constructions, and word-order. The effort leads to constant ransacking of the 'poetical' lexicons extant and turns the pursuit of poetry into an intellectual exercise of no high value to the utter ruin of emotion and thought." 2

The period in which these poems were written was 'an age of artificial poetry, in which the use of alliterations, fanciful words, strange conceits, ingenious turns of expression, the various वचन such as सर्वतोम्र, महाचक्र, गोष्ठविक्रम etc., was indulged in by the poets. Really that was a period of deterioration — or development on artificial lines — in the style of poetry' 3

The 'Śleṣa' mania was so prevalent among poets that apart from the 'nānārtha' or 'anekārtha' lexicons and the 'nānārtha' sections of the metrical lexicons like the *Amarakośa*, special lexicons 4 were written containing such words as will be helpful in writing *Bahulārthaka-kāvya*s. The third chapter (entitled 'śleṣa siddhi') of the *Kavyakalpalatāvṛtti*, a 'Kaviśikṣā'-work by Arisūmha and Amaraçandra, gives, apart from other things, a list of 'Śleṣopayogi'-words. 5

*The tour de force and the means of performing it*

The gigantic task of composing a 'dvyaarthī' poem has thus been alluded to by Kavirāja.

"पदमेकमपि श्लिष्टं वक्तुं ध्रुवान् परिभ्रमः  
कथाद्वयेक्यं निर्वोदुं किं धरापतितोऽपिकः"

[ R. P. I. 42 ]

Haradattasuri too says thus in his own commentary to his poem '*Raghava Naiṣadhyu*' :

1. Does Dr. Keith mean 'metrical lexicons'?
  2. Dr. A. B. Keith: '*History of Sanskrit Literature*' p. 127, (1928).
  3. M. R. Kale : Introduction to his Ed. of Bhāravi's *Kirātārjunīya* (I-III cantos).
  4. Śrī Harṣa: *Śleṣārthapadaśaṅgraha* (Butnell: Tanjore Catalogue, pp. 48ff. as quoted by Prof. A. B. Keith in his recent 'H.S.L.' p. 412 (1928); *Daśadīpakanighaṇṭu* of Śrī Vedānta Deśika (Ārya press, Vizagapatam. - 1894).
  5. S. K. De: '*Sanskrit Poetics*' vol. II. p. 365.
- 47 [ Pathak Com. Vol. ]

“सदृशभाषारूपोऽर्थान्तरश्लेषसघटितो दुर्घट कव्यन्तरे स्वप्नेऽपि व्यधावि प्रवन्धाऽयम्  
[ Commentary on I 7 sl ]

Prof Macdonell opines thus about a ‘*dvjārthi*’ poem “A *tour de force* of this kind is doubtless unique in the literatures of the world ” :

Kavirāja speaks thus about the method of procedure he would resort to in writing his *Rāghava Pāṇḍaviya*

“ प्रायः प्रकरणेक्येन विशेषणविशेष्ययो ।  
परितृप्त्या क्वचित्तद्बहुपमानोपमेययो ॥  
क्वचि पदैश्च नानार्थं क्वचिद्वक्त्रोक्तिभङ्गिभि ।  
विधास्यते मया काव्य श्रीरामायणभारतम् ॥”

[ I 37-38 sl ]

Dr Keith gives out the means by which a *Lakṣārthi-Kāvya* is produced “The feat (i.e. the composition of a *Bahulārthi* poem), which at first sight appears incredible, is explained without special difficulty by the nature of Sanskrit. Treating each line of verse as a unit, it is possible to break it up very variously into words by grouping together the syllables. Then the meaning of compounds is often vitally affected by the mode in which the relations between the words composing them are conceived, even when the words are understood in the same sense and the compound is analysed into the same terms. Further, and this is of special importance, the Sanskrit lexica allow to words a very large variety of meanings and they supply a considerable number of very strange words which have a remarkable appearance of being more or less manufactured, in the sense that the meaning or form ascribed may have been derived from some mere misunderstanding or in some cases from a mere misreading ”<sup>2</sup>

Sir William Jones, the eminent western orientalist once remarked “The Sanskrit language, whatever be its antiquity, is of a wonderful structure, more perfect than Greek, more copious than Latin, and more exquisitely refined than either ”

1 *History of Sanskrit Literature*, p 331

2 Dr A. B Keith ‘*History of Sanskrit Literature* pp 137-8 (1928)

The wonderful and wax-like flexibility of the Sanskrit language makes possible any kind of literary composition. These linguistic capabilities of Sanskrit are its special monopoly. Indian languages, in which Sanskrit takes a lion's share, also share these advantages with Sanskrit.

*The difference between a 'Śleṣa'-kāvyā and a 'dvyarthi'-kāvyā*

The difference between a 'śleṣa'-kāvyā and a 'dvyarthi'-kāvyā must not be lost sight of. Subandhu's *Vasavadatta* and Bāna's *Kadambari* are śleṣa kāvyas for they are replete with the various kinds of śleṣa, but do not tell us two stories in the same breath as, for instance, Kavirāja's poem does. Subandhu and Bāna are śleṣa Kavis but not dvyarthi Kavis, while Kavirāja may be called both a śleṣa Kavi and a dvyarthi Kavi. From the *Iṣvagunādarśa*, *Lakṣmī sahasra* etc. their author Venkaṭādhvarin can be called only a śleṣa Kavi, but from his *Yadavaraghavīya*, he is also called a dvyarthi Kavi. [ Cf. The Telugu *Vasucaritra*, (a śleṣa kāvyā) by Rāmarājabhusana, and the *Hariscandranalopakhyaṇa*, by the same poet, which is a dvyarthi poem ]

Even though Subandhu's boast 'that he is a store-house of cleverness in the composition of works in which there is a pun in every syllable

प्रत्यक्षरश्लेषमयप्रपञ्च-

विन्यासवैदग्ध्यनिधिं प्रबन्ध'

is not an idle one, as can be attested from his work. His *Vasavadatta* is simply a śleṣa kāvyā but not a dvyarthi kāvyā. The simultaneous treatment of two themes makes a dvyarthi kāvyā what it is. Thus the absence of this fundamental requisite of a dvyarthi kāvyā, in the works of Subandhu and Bāna, makes their works merely Śleṣa Kāvya. A dvyarthi Kāvya is also termed a *Vyasta Kāvya* in view of the fact that it is divided (व्यस्त) between two themes which are treated simultaneously. Thus says Daivajñasūrya Sūri in one of the concluding śloka of his *Rāmakṛṣṇaśloka Kāvya* -

"समाक्षराघ्रिर्विषमाक्षरार्थं

द्वेषा भवेद्वस्तकवित्वसीमा"

*The growth and consequent complexity of Bahulārthaka Kāvya*

The love of 'ślesa,' we have seen, led in course of time to the composition of *Bahulārtha* poems. Bana points out 'that the poets of particular countries exhibit only a few poetic excellences in their works, but not all.' Among the northern poets, for instance, a literary composition exhibits 'ślesa' most [‘श्लेषप्रायमुद्दिच्येद् *Harṣacaritam*, I, Introductory śloka 7]

A few poets who knew the mental exertion they were subject to, when composing a *Bahulārtha* poem, added a commentary of their own, with a view to enlighten the burden of the readers in grasping what the poet really meant (कविहृदय) [e. g. Hiraḍatta-suri's commentary on his own *Rāglāna-Naiṣadhyā*] As time went on, this love for *Bahulārtha* poetry made that poetry more and more complex. In the *Dvīsamdhāna* of Dhanamjaya, we find *tryarthaka* slokas,<sup>1</sup> *caturarthaka* slokas,<sup>2</sup> and *pañcārthaka*<sup>3</sup> slokas, or verses having three, four and five interpretations respectively. Thus was paved the way for the *tryarthī*, *caturarthī* and *pañcārthī* poems. The very first śloka of Cidambarasumati's *Rāglāna-Pāṇḍava-Yadvajya* has as many as ten interpretations.

“वाचवो रचयतु सवदान्तरङ्ग  
गाङ्गेय सरसनयोदया दधान  
सत्याप्तो ब्रुवकुलमौलिबन्धुरोज  
श्रीराम स्तुतगुरुमाननावजहस ”

The commentator who is no other than the poet's own father remarks at the end of the commentary to this śloka

“चतुर्ह्रस्वश्रीपतिचन्द्रशेखरा-  
षडाननो दाशरथिहिलायुध  
मृगात्मज श्रिततुजाऽजजाह्नवी-  
सुता दशैते क्रमशोऽत्र वर्णिता ”

Thus we see that Brahma, Viṣṇu, Śiva, Kumāra, Śrī Rāma, Bala Rāma, Parasu Rāma, Manmatha, King Aja, Bhīṣma are described in the same verse

1 XVI 13

2 XVI 15

3 XVI 16

‘This complexity is not limited to the *Śravya Kāvya*s alone ; the *dr̥śya kāvya* too seems to have been vitiated by this *dvayārtha* obsession. ‘A modern Sanskrit drama constructed on a similar principle ’ has been alluded to in Scherman’s *Orientalische Bibliographie* [ vol. IX. 1896 ; p. 258 ; No. 4605 ]. ’

From the ‘ *Bahulārthaka Kāvya*s known to us, this mania seems to have stopped with the *pañcārthī kāvya*. Though the application of the ‘ *dvayārtha* ’ principle to a *Dr̥śya kāvya* ( or a work which is to be represented on the stage ) is really deplorable, we can at least appreciate it for the poet’s fancy which knows no end. It would perhaps be proper to call this work a *Śravya-dr̥śyakāvya* ( or a dramatic poem ).

*Bahulārthaka kāvya*s—A general estimate

The Sanskrit grammarians are proverbial for their straining after brevity. They delight as much in the saving or economy of even a short vowel ( *मात्रालाप* ) as in the birth of a son ( *पुत्रलाभ* ). It cannot perhaps be rightly opined that such a love of brevity ( the soul of wit ) of expression was the motive for the production of the *Bahulārthaka* poems ; for such a work taxes the ingenuity of its creator as also of the dilettante who wishes to appreciate it. We have seen, in the early pages the effects of such a work on language and poetry in general. Dr. Macdonell says about such a work—‘ A *tour de force* of this kind is doubtless unique in the literatures of the world, ’ while Prof. Keith calls it ‘ a triumph of misplaced ingenuity. ’<sup>1</sup> Regarding Kavirāja and his poem, the latter scholar opines in his earlier work.<sup>2</sup> “ It is fair to say that considering the appalling nature of the task undertaken ( composing a *dvayārthī* poem ), the poet whose name is lost to the obloquy he merits, shows very considerable skill, and might have produced a meritorious work, had he devoted his efforts to a more legitimate end. ”

1. Prof. A. A. Macdonell : ‘ H. S. L. ’ p. 447 *Bibliographical Notes*, ( 1913 )  
2. Keith : *History of Sanskrit Literature* p. 137.  
3. Keith : *Classical Sanskrit Literature* p. 56 ( *Heritage of India* Series, 1923 ).  
4. The italics are ours.

Such works are 'to be admired rather than imitated. It might perhaps be true that in those ages of artificial poetry, he who thinks himself capable of astonishing the intellect might have written such a work, but he that hopes of appealing to the heart must resort to a more legitimate end. But these *Babulārthi* poems may be supported on the ground of the difference of taste [मिन्नरुचिर्त्वं] of the world.

Now let us turn our attention to the second part of our paper, dealing with an account of the various *Babulārthaka* poems and their authors. As the date of most of the following 'Kāvyaś' has not been fixed beyond the possibility of cavil, I have in dealing with them, mostly observed the alphabetical order of their names.

### DVYARTHĪ KĀVYAS

#### I कविराक्षसीयम्<sup>1</sup> By Kavirākṣasa

Kavirākṣasa, a native of Dakṣarāma in the East Godāvari Dist., was posterior to Nannaya Bhaṭṭa [ 1050 A. C. ] the first Telugu poet and the father of Telugu poetry, and Tikkana Somayāji [ 1220—90 A. C. ], another Telugu poet of equal eminence. We may thus safely assign him to the last quarter of the 11th century and the first quarter of the 12th century. He has been wrongly identified with the renowned Telugu poet, Vemulavāda Bhīma Kavi. *Kavirākṣasiya* is a *dvayarthī* poem. His other work is a Telugu poem *Ādinārāyaṇacaritam*, now lost.

#### II द्विसंधानम्<sup>2</sup> By Ācārya Dandin [ 6th cy. A. C. ]

Bhojadeva in his glorious *Śṛṅgāraprakāśa* [ IX दोषइन गुणप्रकाश ] alludes thus to Dandin's *Dvīsāndhāna* as also to that of Dhanamjaya as exemplars of *Dvayarthī Kāvyaś* :

“दण्डिनो धनंजयस्य वा द्विसंधानम्”

Further he cites the following śloka from one of the aforesaid poems, without, however, giving the author's name.

1. Printed in Telugu characters, with Telugu notes by Vavilla & Co., Madras. I regret I could not get a copy of the same.
2. B. S. O. S. III 282, Keith: 'H. S. L.' preface, p. VI. Prof. M. Rāmakṛṣṇa Kavi's Intro. p. 2 to A. S. Śāstri's Telugu translation of *Kāvyaadarśa*.

“ उदारमहिमारामः प्रजानां हर्षवर्धनः ।

धर्मप्रभव इत्यासीत् ख्यातो भरतपूर्वजः ”

These references of Bhoja furnish us with interesting facts about some of the Sanskrit poets. This śloka is not found in the extant *Dvīsamdhāna* of Dhanamjaya. Hence, it must have been from the now lost *Dvīsamdhāna* of Dandin. We are thus led to know that Dandin wrote a *Dvīsamdhāna* Kāvya, the theme of which, as can be learnt from the above couplet, is the same as that of Dhanamjaya's poem. We know that Dhanamjaya [ let us call him Naighaṇṭuka Dhanamjaya as distinguished from Dhanamjaya of *Daśarūpaka*-fame ] was prior to Bhoja. Of Dandin's '*Dvīsamdhāna*' nothing more is known. His other works are the *Daśakumāracarita* and the *Kāvyaadarśa*.

### III द्विसंधानम् ' By Naighaṇṭuka Dhanamjaya

He was a Jain, and son of Śrīdevī and Vasudeva [ XVIII. canto, 146 śl. ]. As such, he must be distinguished from Daśarūpaka Dhanamjaya, a Brāhmana, son of Viṣṇu and a protégé of King Muṇja [ 975-95 A. C. ]. There has been raging a controversy as to his date. Arguments for an early date [ 750-800 A. C. ] have been shown by us elsewhere. <sup>2</sup> Prof. K. B. Pathak opined, <sup>3</sup> in the light of 'some statements contained in Kannada inscriptions and books' that the poet who had the cognomen of Śrutakīrti, composed the *Dvīsamdhānamahākāvya* in 1123-40 A. C. These conclusions have been accepted and echoed by Prof. Winternitz in his *Gesch. der. Ind. Litt*, Vol. III, P. 75, and Prof. A. B. Keith [ *H. S. L.* P. 137; 1928 ]. Dr. A. Venkatasubbiah has recently exploded these views <sup>4</sup> and concluded that the '*Raghavapāṇḍaviya*' of Dhanamjaya was not the same as that of Śrutakīrti, that therefore the authors of the two books, Dhanamjaya and Śrutakīrti, were not identical' and the *Dvīsamdhāna* of Dhanamjaya was written some-

1 Kāvya-mālā 49, 1895.

2 Journal of the A. H. R. Society, vol. II, parts 3 and 4, pp. 181-84; Rajahmundry.

3 J. B. B. R. A. S. XXI. 1ff.

4 J. B. B. R. A. S. ( New Series ), vol. III. pp. 134-47; 1927,

time between 960-1000 A C This view has been corroborated by Bhoja's reference ( op cit ) to Dhanamjaya's *Dvīsāndhāna* Bhoja came to the throne in 1005 A C and died before 1054 A C or as Prof Keith suggests, after 1062 \* The *Dvīsāndhāna* must have become famous before Bhoja So, 960-1000 A C may safely be accepted as the date of the poem Prof Macdonell opines " Dhanamjaya's *Raghava-Pāṇḍaviya* quoted in *Ganaratnamahodadhī* of Vardhamāna ( 1140 A C ) is an imitation of Kavirāja's work ' This only goes to confirm our date of Dhanamjaya, for unless Dhanamjaya's work was well known by the time of Vardhamana, it is far from probable that he would cite it as an authority in his grammatical work, the work of a poet who becomes almost his coeval, if Dr Pathak's view be accepted The late Dr Sir R G Bhandarkar<sup>2</sup> and Prof Macdonell make Dhanamjaya posterior to Kavirāja, while Prof Pathak and after him Dr A B Keith and Dr A V Subbiah hold quite the opposite view With profound deference to these Orientalists, I adhere to Dr Bhandarkar's view, apart from other reasons, the comparative simplicity alone of Kavirāja's work suggests a date anterior to that of Dhanamjaya The *Dvīsāndhāna* is in 18 cantos and contains on the whole 1105 slokas Due to exigencies of space, we are obliged to postpone to a future occasion even a concise critical appreciation of the poem

#### IV पार्वतीरुक्मिणीयम् : By Vidyamadhava \*

This ' Vidvathavi ' of unknown date was a poet in the court of Somadeva of Calukya family In the introductory stanzas, he states that besides himself three other poets only — viz Bāna Subandhu, and Kavirāja—were skilled in writing works capable of double significance

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- 1 Apart from Bilhaṇa ( 11th cen. ) Kalhaṇa too ( VII 259 ) treats Bhoja as alive in 1062 A. C
  - 2 *Reports* 1884-87 pp 19 ff
  - 3 \* D C S Mss Vol XX R N 11606
  - 4 His other works a treatise on horary astrology ( ed Bibl. Skt 63 ) and the *Vidyāmadhaviya* a commentary on Bhāravi ( Vide Keith : \* H S L p 139 footnote 3 )

His name is as familiar as his date is dubious. Arguments for his early date have been shown by us elsewhere.<sup>1</sup> Dr R G Bhandarkar, assigned him to 1000 A C [Report, 1884-87, P 20] Dr K B Pathak opines<sup>2</sup> that Kavirāja was later than the Naighanṭuka Dhanamjaya, that he wrote his poem in 1182-97 A C, and that his real name was Madhava Bhaṭṭa, and Kavirāja merely a title. Dr A V Subbiah [J B B R A S Vol III] accepts Dr Pathak's view about Kavirāja's posteriority to Dhanamjaya, but controverts the rest of his opinions. He says that Kavirāja's poem was written in 1236 (or 1267) and 1307, but not in 1182-97 as Dr Pathak suggests, as also that the poet's real name was Kavirāja, but not Mādhava Bhaṭṭa, for the word 'Suri' [I 35] is added at the end of personal names and not of titles. Prof Keith ['H S L' P 137] echoes the opinion of Prof Pathak.

Now, I agree with Dr Subbiah that Kavirāja was the real name of the poet. But the comparative complexity of Dhanamjaya's poem suggests a later date than that of Kavirāja. In my opinion, Kavirāja was a contemporary of Munja [Bhoja's uncle 975-95] whom he compares with profound respect to his patron Virakāmadeva.<sup>3</sup> The allusion to Munja evinces a contemporary interest, else, the poet would have referred to either Harsavardhana or Bhoja, who have very few examples in the literary history of India. The Telugu poet, Palkuriki Somana (1190-1260 A D) refers to Kavirāja in his *Paṇḍitarādhya-carita* (P 272)

“हरदत्त धरुचि यन्मह माघ जयतीति कविराजगान्ध्यायनविजयदत्त श्रीमार्सर्ग-  
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Sanskrit Literature knows no other poet whose name is Kavirāja, so, it is highly probable, if not certain that the reference is to our poet. Hence, Dr Subbiah's opinion [i.e 13th cen] does not seem to be probable at all. The poem is in 13 cantos and

1 Journal of the Telugu Academy, Vol XVI Nos 5 and 6

2 J B B R A S Vol. XXII pp 11 ff.

3 श्रीविद्याल्लोभिनो यस्मै श्रुतादिपती मित्रः ।

धागदनिरसाचामीदृष्यं तावद्वापनि ॥

Canto, I R P

contains 668 slokas His identity with the authors of the *Pariyātapaharanam*, *Kavirājastuti* and *Mrgayācampana* has yet to be settled

### VII रामचरितम्<sup>1</sup> By Samdhyaśāranandin

'This is intended to refer in each stanza to the history of Rama and also to the King Ramapala, who flourished at the close of the 11th cy in Bengal' M M Prof Haraprasāda Śāstrin observes that this is written in imitation of the *Rāglāṭa-Pāṇḍarīya* in *double entendre* The author himself wrote a commentary on it The principal value of the discovery of this poem lies in the commentary which is a mine of historical information, and it supplies the details of the events of Ramapala's reign

### VIII द्वयर्थिनाटकम्<sup>2</sup> By an unknown author

#### *Tryarthī, Caturlarthī and Pancarthī Kāvyaś*

### I राघवपाण्डवपाण्डवीयम्<sup>3</sup> By Rājacudāmanī Dikṣita

The poet, a polymath of South India, belonged to the 17th cen Among his many works, *Kaṁalinīkalahāṇṣa* and *Kaṇṇadarpṇa* are well known He was the first poet, within our knowledge, to compose a *Tryarthī kāvya* in Sanskrit This poem perpetrates at one and the same time the stories of the *Rāmāyana*, *Bhāgavata* and *Mahābhārata* There are at least four such works in Telugu Literature

### II राघवपाण्डवपाण्डवीयम्<sup>4</sup> of Cidambarasumatī

This 'Vidvatkavi' had the title of 'Kavisarvabhauma' He was the son of Anantanārāyaṇa Sumatī, and grand son of Suryanārāyaṇa

1 M. A. S. B. III, pp 1-56

2 Scherman's *Orientalische Bibliographie* [Vol. IX 1896 p 258 NO 4605] op cit

3 *Kaṁalinīkalahāṇṣa* Intro p V (Vāṇivilāsa Sanskrit Series No. 7, Srīraṅgam 1917)

4 D. C. S. Mss Vol XX, p 7829

Also printed in Madras Ādisarasavati Press I canto only with commentary, 1st ed 1861 2nd ed. 1874

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4 D. C. S. Mes Vol XX, p 7829

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of the 'Kausikagotra'. As the name itself indicates, the poem describes simultaneously the story of the 'Ramayana, Bhārata and Bhāgavata, each śloka being so composed as to be capable of being interpreted in three different ways. A commentary, *Arthaprādīpikā*, which is essential in such works is written by Anantanāraṇya, the poet's father. Prof Keith opines "A doubtless quite late *Rāgha-a-Pandava-Jātaka* by Cidambara adds the absurdity of telling three stories, the third being the legend of the *Bhāgavata Purāṇa*. The deplorable folly of such works is obvious, but it remains true that Kavirāja at least shows some very fair talent and might have written something worthy of consideration if his taste had not led him to this extravagance. Other works of Cidambara are a *Bhāgavatacampā*<sup>1</sup> and the *Pancakalyāṇacampā*.

III नलयादयषाणहयराघवीयम्<sup>2</sup> By an unknown author

Thank God, we know only a solitary instance of the kind

IV पद्मरत्नाञ्ज चम्पू<sup>3</sup> By Cidambara Kavi

This narrates the story of the marriages of Rāma, Kṛṣṇa, Subrahmanya, Viṣṇu and Śiva in the same breath. It is in two 'stavakas'. The poet himself wrote a commentary on it, called *Śabdaśānopāla*. The mania for '*Bahulārthaka Kāvya*' seems to have stopped with this. Thus, we see, how the soul of poetry has been sacrificed for mere verbal jugglery.

### *Viloma Kāvya*

We have now only to say a few words about *Viloma Kāvya* or poems the verses in which read in the proper order give one story and read in the reverse order give another story. They are also known as 'गत प्रत्यागत-काव्य' or 'प्रतिलोम काव्य'. They are no doubt *dyartha kāvya*s but with the aforesaid peculiarity. We are sorry, that due to exigencies of space, we could only mention the names of such poems.

1 D C S Mss Vol XXI. No 12327 p 8258

2 Oppert 6595. The source for this information is the Intro to the *Nalavilāsa* of Ramacandrasūri (Gaekwad Oriental Series)

3 A Triennial Catalogue of Mss Vol IV. part 1 Skt A. p 4257 R No 2940 and R No, 2940 (b)

- I नल-हरिश्चन्द्रीयम् <sup>1</sup> By an unknown poet.
- II पादव-राघवीयम् <sup>2</sup> By Venkaṭādhvarin.
- III रसिकरञ्जनम् <sup>3</sup> By Rāmacandrakavi ( 1524 A. C. )
- IV राघवपाण्डवीयम् <sup>4</sup> By Śrutakīrti.
- V राघवयादयीयम् : By Viñjamūri Someśvara Kavi.
- VI राम-कृष्ण-विलोम-काव्यम् <sup>6</sup> By Daivañāsurya Suri.

1 A Trien Cat. Mss. Vol. II, part I, Skt. B, R. No. 1348, with com. p. 1716.

2 D. O. S. Mss. Vol. XX, Nos. 11891-94, pp. 7956-9.

3 Kāvyaśālā, IV, Guccaka No. 5. Also Ed. & Trans. R. Schmidt, Stuttgart, 1896.

4 J. B. B. R. A. S (N. S) Vol. III, pp. 134-47, Dr. A. V. Subbiah's paper.

5 A Trien. Cat. Mss. Vol. II. part I, Skt. O., No. 1859, p. 2604.

6 Jñanasāgara press-Bombay, Samvat 1962.

TANTRA — Does the word mean a treatise in general, or an authoritative treatise in any subject, as perhaps in a some what specialised application of the term? — By DR S KRISHNASWAMI AYYANGAR, M A , PH D

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The question arises with respect to the name Pancatantra for the well known work so called. The suspicion perhaps, that the word Tantra in the word means a book or treatise, is heightened when we consider the alternative name Tantrakhyayika, that which is named Tantra. The St Petersburg Dictionary, I understand, gives the word the meaning "treatise", and I find even ordinary dictionaries give a meaning somewhat similar, as for instance V S Apte gives it the meaning "a scientific treatise", with the alternative, a chapter of a treatise like that. This aspect of the meaning of the word seems borne in upon us when the *Mālavikāgnimitra* refers to the authority of the Arthashastra, Kautilya's according to the commentary, by the term Tantrakara, thereby making it clear that Tantram there is an authoritative treatise—an authoritative treatise on the subject under discussion.

What we wish to point out here is principally that the great commentators of Tamil have a notion somewhat akin to it, and this prevalent notion of the commentators in Tamil may be a reflex merely of a corresponding usage in Sanskrit. A standard work in Tamil like the *Kural* applies the term *Nal*, which is an exact equivalent of Tantra, admitting that it has the sense of an authoritative treatise upon any particular subject. The author of the *Kural* uses the term *Nal* in several places, and in each one of them it seems to be referring actually to the most authoritative treatise connected with the subject, at any rate, prominently it stands in one set of contexts with the sense the authoritative religious treatise of the Brahmanas, the Veda. In another set of references, it seems to stand for the Arthashastra, the treatise of Kautilya, at any rate, so the commentator does explain it. Therefore generally

there seems to be warrant for the use of the term *Nal* in the sense of a treatise of authority in any particular subject. The discussion occurs in connection with the composition of works of literature and what a work does actually mean. The discussion is found in the earliest and the most authoritative Tamil grammar *Tolkāppiyam* under *Sūtra* 94 of *Marabiyal* in the larger section *Porul* or *Artha*. The commentator *Nilakaṇṭhan* of *Muṣiri*, commenting on a work of erotics said to have been composed by no less an authority than *Śiva* himself, for which a commentary was made by the Tamil celebrity *Narkirar*, also does so. This commentaor *Nilakaṇṭhan* is said to be the twelfth in legitimate teaching succession from the original commentator, and his commentary takes up the discussion. The meaning of the Tamil word, *Nal*, is given as a treatise formed by the continuous treatment of a subject, just as a large number of pieces of cotton do get to be thrown together and twisted into a continuous thread.

Just as the skill of the hand of the workman joins together many a scattered staple of cotton in one connected thread through the skill of his workmanship, so a learned poet through his intellectual skill gathers together intricate ideas scattered in a vast ocean of words, and strings them together in a connected work of which the divisions are *Piṇḍa*, *Paṭala*, *Ōṭtu* (Sanskrit *Adhikaraṇa*) and *Sūtra*. Here he offers the illuminating comment that *Nal* in Tamil is made here to give exactly the sense of the Sanskrit word *Tantra* and is used as such in the Tamil language.

The great commentator *Pēṛāṣīriyar* whose commentary on the standard grammar *Tolkāppiyam* is accepted as a high authority has a discussion on the same subject. Under *Sūtras* 478ff. of the section on poetry. ( *Śeyyul* ) he does not use the word *Tantram* here as the equivalent of *Nal*, or of even of an important section of it, although the term as such gets to be used in other connections in the course of that commentary. It is not likely that such a usage had become known to Tamil commentators without a corresponding usage, and quite an authoritative usage, among the Sanskritists. That

there was such use for the word seems to be borne out by the use of the word *tantram* in the last section of *Arthaśāstra* where the final chapter is headed 'Tantrayukti'. There the term 'Tantram' is used according to Mahāmahopādhyāya Ganapathy Sastri as synonymous with *Arthaśāstra*. In Shama Śāstri's translation this seems the meaning given to it. Only this latter seems to go a little further and makes it equivalent to treatise, not specifically *Arthaśāstra*. The name *Mahanirvāna Tantram* for the work, which is not *Tantraic* in character, seems again to support the view.

GLEANINGS FROM THE ABHINAVABHĀRATĪ OF ABHINAVAGUPTA—BY PROF. P. V. KANE, M. A., LL. M., BOMBAY.

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All lovers of Sanskrit are under a deep debt of gratitude to the authorities responsible for the Gaekwad's Oriental Series for undertaking to bring out an edition of the Nāṭyaśāstra of Bharata with the remarkable commentary of Abhinavagupta and to the editor of the work, Prof. Ramkrishna Kavi. So far only the first volume containing seven chapters of the Nāṭyaśāstra has been published and it will be several years before the whole work in four volumes is out. The learned editor promises an extensive introduction when the whole of the text and the commentary will be published. Instead of waiting for years till the learned editor's Introduction comes out it would be better for scholars to examine the volumes as they come out and set out what information can be gleaned from Abhinavagupta's learned commentary. An attempt in that direction is made in the following so far as the first volume is concerned. Wherever I could add nothing more to what the learned editor has indicated, I generally omit the names of authors and works.

The learned editor adds at the end of the first volume a list of works and authors mentioned therein. That list requires correction in a few places. He mentions Jīmūtavāhana as an author named on p. 339, but Jīmūtavāhana is there only the hero of the Nāgānanda. Similarly it is not clear why he includes in the list of authors the Apsarases, Mañjukeśī and others, who are said on pp. 22-23 of the text to have collaborated with Bharata in the staging of a play. There is apparently no reason why the hundred sons of Bharata, or Nārada, Bhadrāmukha, Bali, Prahlāda, Rāma, Ravana, Vijaya or Hanumān should find a place in the list of authors and works. He omits the drama 'Chalitarāma' which is mentioned by Abhinavagupta on p. 39 and Setubandha (on p. 326). When the learned editor says in his brief preface (at p. 6) 'Abhinava, the commentator of the present work, clearly says that it represents three different schools of opinion, viz. of Brahman, Sadaśiva and lastly

Bharata i. e. the author's own views<sup>1</sup>; he is clearly wrong. What Abhinavagupta really says is this : a certain learned man foremost among atheists said that this Śāstra that expounds which out of three views is weighty or otherwise was composed for establishing the soundness of the views of Brahmā by setting out three views viz. those of Sadāśiva, Brahmā and Bharata and that portions of the works of the three are inserted herein ; this view is refuted by this ( the preceding discussion ). So Abhinavagupta's own view is that the whole embodies the views of Bharata himself. Who this ' nāstika-dhuryopādhyāya ' was it is difficult to say. {EJ/}

The authors and works will be arranged in alphabetical order ( Sanskrit ) and then a few remarks will be made on certain topics of importance in dramaturgy. References are given to the pages of the first volume. Where an author or work is not expressly named, but quotations can be traced, this fact is noted.

*Abhijñānaśakuntala* : on p. 39 it is said that in a drama in a certain portion of it ' dharma ' is delineated as the principal topic and cites the passage ( in Śākuntala Act I ) ' api nāma kulapater ' ; on pp. 280-281 two verses of the Śākuntala ' grīvābhaṅgābhirāmam ' ( Act I ) and ' ramyāni vikṣya ' ( Act V ) are cited, the first for the purpose of indicating how ' bhayānaka rasa ' presents itself to the mind of the imaginative reader and the second for saying that the word ' smarati ' suggests simply ' apprehension by the imagination ' and not remembrance as defined by logicians.

*Amaruśataka* : p. 304 cites the verse ' ekasmin śayane &c ' ( verse 23 ) as a specially charming example of śrīṅgāra.

*Ānandavardhanacārya* : p. 295 says that Ānanda summed up the position about ' rasa ' in the verse ' śrīṅgārī cet kavīh ' and

1 एतेन सदाशिवब्रह्मभरतमतत्रयविवेचनेन ब्रह्ममतसारताप्रतिपादनाय मतत्रयीसार(रा?)-सारविवेचनं तदुपस्थसण्डप्रक्षेपेण विहितमिदं शास्त्रं न तु मुनिविरचितमिति यदाहुर्नास्ति-कधुर्योपाध्यायास्तत्प्रत्युक्तम् । p. 8.

2 तथैकत्रापि नाटके कचिदंशे धर्मो यथाभिज्ञानशाकुन्तले ' अपि नाम कुलपतेरियम-सर्वणक्षेत्रसंभवा स्यात् ' । p. 39 -

explains that 'kavi' is the seed, 'kāvyā' is the tree, the abhinaya of the actor stands for the flowers and the fruit is the enjoyment of rasa by the cultured audience. This verse occurs on p. 222 of the Dhvanyāloka (Kāvya-mālā ed.) and also in the Agnipurāṇa (339. 11). Vide under Dhvanikāra below.

*Indurāja* : p. 287 cites a verse of Indurāja as an example where the anubhāvas are prominent while the 'vibhāva' (Kṛṣṇa) and the vyabhicāribhāvas are subordinate. It is to be noted that Indurāja (who was Abhinavagupta's teacher) is styled 'dvijarāja' here; p. 306 contains another verse of Indurāja, where, although the description of 'vibhāva' is prominent, there is no strikingness and no rasa.

*Upādhyāya* : Abhinavagupta frequently refers to the explanations of Nāṭyaśāstra given by his teacher. The teacher meant is certainly Bhaṭṭa Tota or Tauta. Vide pp. 14, 24, 37, 65, 109, 207, 220, 332, 337 (here the word 'asmad-gurubhiḥ' occurs).

*Audbhāṭa* : p. 266 shows that the school (or followers) of Udbhaṭa thought that nāṭya has eleven angas according to Kōhala and not according to Bharata; while Lollāṭa was opposed to the view of the Audbhāṭas.<sup>1</sup>

*Kāśyapācārya* : p. 239 shows that Kāśyapa's work was based on Bharata's dicta and was in verse (at least partly). Kāśyapa is mentioned by writers on Alankāra as one of the most ancient authors on Poetics. Vide my 'History of Alankāra Literature' pp. I-II.

*Kālidāsa* : p. 287 cites a verse of Kālidāsa 'āttam-āttam' &c. as an example of the prominence of vyabhicāribhāvas, Kālidāsa being styled 'mahākavi'; p. 308 speaks of Kālidāsa as one whose speech was rendered pure by the grace of God.<sup>2</sup> On p. 311 Kālidāsa is styled 'the emperor of the assembly of poets'.

<sup>1</sup> अनेन तु श्लोकेन कोहलमते एकादशाङ्गत्वमुच्यते न तु भरते तत्संगृहीतस्यापि पुनश्चोद्देशात्, निर्देशे चैतत्क्रमव्यत्यासनादियौद्धताः । नैतदिति मद्वलोक्यते । p. 266

<sup>2</sup> तत एव च भगवदनुग्रहपवित्रवाचा कालिदासेन रघुवंशे etc. p. 308.

*Kāvya-kautuka* : This is a work of Bhaṭṭa Tota, the teacher of Abhinava. On p. 291 the view of Tota is stated and three lines ( 1½ verses ) are quoted from the *Kāvya-kautuka*. His view was that *rasas* are not confined to *nāṭya*, but they occur also in *kāvya*, that *rasa* becomes so by being as it were visualised, because in the case of a poetic composition *rasa* arises when there is perception of the things ( described in the poem ) as if they were present before the eye ; then three lines are quoted.<sup>1</sup> On p. 37 we are told that the *Kāvya-kautuka* held the same view as that of Abhinava on the question whether *nāṭya* consists in the actor merely imitating the actions of the original characters whom he is representing.<sup>2</sup> Vide under Tota and my history of *Alaṅkāra* Literature, p. LXXVI.

*Kīrtidhara-cārya* : page 208 contains a view of his on the last verse of chapter 4 which is not clear.

*Kohala* : On p. 18 of the text Kohala is named as one of the 100 Bharataputras. On p. 25 Abhinava says that Kohala described the verse ' Jitam-uḍa-patinā ' &c. from the *Ratnāvalī* I as an example of Nāndī in accordance with the rules of Bharata<sup>3</sup> ; p. 103 cites a half verse of Kohala defining ' *nikuṭṭana* ' ; from page 173 it appears that Kohala included *Dombikā* &c. under *Nāṭya* and made no distinction between *nṛtta* and *nāṭya* ; p. 173 cites a *pāda* from Kohala for establishing that Kohala accepted *satvika* *abhinaya* ; p. 182 contains the verses of Kohala on the origin and nature of *Tāṇḍava nṛtta* ; on p. 184 a verse of Kohala is quoted with reference to what are called ' *rāga-kāvya*s ' ; on p. 266 the view of

<sup>1</sup> नाट्यात्समुदायरूपपादस्ताः यदि वा नाट्यमेव रसाः रससमुदायो हि नाट्यम् । न नाट्ये एव च रसाः काव्येपि नाट्यायमान एव रसः काव्यार्थविषये हि प्रत्यक्षकल्पसर्वेदनोदये इत्युपाध्यायाः । यदाहुः काव्यकौतुके- ' प्रयोगत्वमनापन्ने काव्ये नास्वादसंभवः ' इति । ' वर्णनोत्कलिकाभोगप्रौढोक्त्या सम्पगर्पिताः । उद्यानकान्ताचन्द्राया भावाः प्रत्यक्ष-त्कृताः ॥ इति । pp. 291-292

<sup>2</sup> तस्मादनियतानुकारो नाट्यमित्यपि न भ्रमितव्यम् । अस्मदुपाध्यायस्यैव काव्यकौतुके-प्ययमेवामिप्रायो मन्तव्यः । p. 37

<sup>3</sup> जितमुडुपतिना ... .. नीरेन्द्रचन्द्रः ॥ इत्येषापि भारतीयत्वेन प्रसिद्धा कोहलप्रदर्शिता नान्युपपन्ना भवति । p. 25.

Audbhaṭas that according to Kohala there are only eleven constituents of Nāṭya is cited. The above references make it clear that Kohala's work was in verse ( mostly Anuṣṭubhs ), that it dealt with the topics of Nāṭya and that it was earlier than Udbhaṭa (who flourished in the latter half of the 8th century ). Vide my ' History of Alamkāra Literature ' for Kohala, p. VIII. If my interpretation of the reference to Kohala on p. 25 is correct, then Kohala would be later than the Ratnāvali i. e. than 650 A. D. So he probably flourished between 650 and 750 A. D.

*Guṇamālā* . On p. 177 a brief Prakrit passage ( which is very corrupt ) is cited from this which is said to be a ' dombikā ' .<sup>1</sup>

*Gāndhāriazeda* : p. 268 shows that in this Upaveda a certain air was styled ' Ovenaka <sup>2</sup> ', which looks like the Marathi word ' oven '.

*Cūdāmani-dombikā* : p. 173 has a corrupt Prakrit passage from this.

*Chalūtarama* : p. 39 shows that this was a drama in which the principal topic was ' dharma ' i. e. the Aśvamedha sacrifice performed by Rāma.<sup>3</sup>

*Ṭikākāra* : p. 318 mentions the view of a Ṭikākāra about Karunarasa ; p. 328 cites the explanation of Ṭikākāra on the word ' Sattvasamuttha ' ( in VI. 88 ) and disapproves of it.

*Tandu* : p. 90 says that the words Tandu and muni are respectively synonymous with Nandi and Bharata.

*Tapasavatsarāja* : p. 297 says that after ( the delineation of ) Śṛṅgāra, Karuṇa invariably follows, that the former is employed in giving rise to the latter, as in the Tapasavatsarāja, the king of the Vatsas ( Udayana ) is overwhelmed with grief by the burning of Vāsavadattā and the verse ' utkampini bhaya &c ' is quoted from that drama as an example.<sup>4</sup>

<sup>1</sup> गुणमालायां ' जामि ह्यार्धतिं गिअपुण्णं चिसमि ' इत्यादौ । तत्र सा नृत्यती etc. p. 177

<sup>2</sup> यथा गान्धर्ववेदे गीतरविशेषे ओवेणकादिशब्दः । p. 268

<sup>3</sup> तथा कविभ्राटके धर्मः प्रधानं यथा छलितरामे रामस्याश्वमेधयागः । p. 39

<sup>4</sup> शृङ्गारानन्तरं नियमेन करुण(णो) व्यापियते स्वसो तज्जन्मनि यथा तापसवत्सराजे वासवदत्तादाहादित्सराजस्य । pp. 297-

*Tumburu* : On p. 165 a half verse of Tumburu defining 'recaka' is quoted and Abhinava says that Bharata was of the same opinion on that point. <sup>1</sup>

*Tota* : The fourth introductory verse shows that Abhinava based his commentary on what he learnt about the Nāṭyaveda from the lips of the learned Tota ; <sup>2</sup> on p. 187 again Bhaṭṭa Tota's opinion is quoted, on p. 310 a half verse is quoted (probably from the Kāvya-kautuka) as that of Abhinava's teacher Tota, p. 275 shows that Tota disapproved of Śāṅkuka's view of rasa.

*Dandin* : p. 274 cites the view of Lollaṭa on rasa and says that the ancients held that view and gives the dicta of Daṇḍin as examples. This shows that in the 10th century Daṇḍin had come to be regarded as 'cīramtana'. <sup>3</sup>

*Dattilācārya* p. 205 quotes a verse and a quarter of this ācārya. A Dantila is mentioned along with Bharata and Viśakhila in Dāmodaragupta's Kuṭṭānimata as one of the authors studied by accomplished *bhaṭṭas*. Dattila and Dantila are probably different readings of the same name. There is a Dattasūtravṛtti by a king of Gāṅga-vamśa (vide JRAS for 1911 p. 183). A work called Ragasāgara in which there is a dialogue between Narada and Dattila is noticed at No. 13014 p. 8742 (Descriptive Cat. of Madras Govt. Mss. for 1918). Vide my 'History of Alamkāra Literature' p. VIII.

*Dhvanikāra* : On p. 344 it is said that Dhvanikāra and others have expounded that rasas should not be mentioned by their very

1 तुम्बुरुणेदमुक्तम् — अङ्गद्वाराभिधानान्तु करणे रेचकान् विदुः । इहप्येतन्मुनेर्मतामिति लक्ष्यते etc. p. 165

2 सद्धिमतोत्तवदनोदितनाट्यवेदतत्त्वार्थमर्थिजनयाञ्छितसिद्धिहेतोः । माहेश्वराभिनवगुप्तपद-प्रतिष्ठः सक्षिप्तवृत्तिविधिना विशदीकरोति ॥ r. 1

3 तेन स्थावरेषु विभावानुभावदिभिरुपचितो रसः । स्थायी त्वनुपचितः । स चोभयो-रपि मुख्यया वृत्त्या रामादावनुकार्येऽनुकर्तरे च नटे रामादिरूपतानुसंधानचलत्वं ... इति । चिरतनानां चायमेव पक्षः । तथाहि दण्डिना स्वालंकारलक्षणेऽभ्यधापि । रतिः शृङ्गारतां गता रूपचाटुस्ययोगेनेति, अधिरूढ परा कोटिं कोपो रौद्रात्मता गतः इत्यादि च । p. 274

names ( i. e. there should be no labels such as ' here is śrīgāra or vīra &c. ' in a poem, but they should be conveyed indirectly by appropriate description ). Abhinava refers to his own commentary on the Dhvanyāloka called Sahṛdayāloka-locana for the elucidation of the meaning of the Dhvanikāra. On p. 301 he quotes the verse ' yā vyāpāravatī &c. ' without specifying the author, which occurs in Dhvanyāloka III. p. 227 ( Kāvya-mālā ed. ). It follows from this that Abhinavagupta composed his Abhinavabhāratī when he was of mature age. He composed his com. on Bharata after his com. on the Dhvanyāloka, while the latter in its turn was written after works of his such as the Tantrāloka and the com. on the Kāvya-kautuka.

*Nandimata* : On p. 171 a verse is cited from Nandimata that the Angahāra called ' recaka ' is of two kinds and should be employed in ' tāndava. ' As shown above Tandu and Nandin are synonymous and Nandimata stands for the views of Tanḍu.

*Nāgānanda* : On p. 221 this drama is named in connection with the definition of ' Trigata ' ; on p. 42 a portion of Nāgānanda ( I. 15 ) is cited as an example of the use of kalā in a drama and on p. 338 the verse ' śayyā śādvalam &c. ' ( Nāgānanda 4. 2 ) as an example where ' utsāha ' reaches the highest pitch though the pervading rasa of the drama is śānta.

*Nāyaka or Bhaṭṭa Nāyaka* : On pp. 4-5 Abhinava quotes his explanation of the words of Bharata ' Brahmanā yad-udāhṛtam ' ( I. 1 ) and a verse from his work called Sahṛdayadarpana. Bhaṭṭa Nāyaka appears to have been a follower of Advaita Vedānta and the verse quoted seems to be the first verse of his work ;<sup>1</sup> on p. 278 and the following the views of Bhaṭṭa Nāyaka about rasa are examined at great length. Vide my History of Alankāra Literature pp. LXXVII-LXXVIII for his views. In all works on Alankāra

<sup>1</sup> भट्टनायकस्त - ब्रह्मणा परमात्मना यदुदाहृतमविद्याविगर्हितं नि.स.र.भेदप्रहे यदुदाहरणकृतं तन्नाट्यं वक्ष्यामि । यथा हि वक्ष्यनामात्रारं तत एवानवस्थितैकरूपं ... रामरावणादिचेष्टितं कुतोऽप्यभूताद्भुतवृत्त्या भाति तथा भासमानमपि च पुमर्थोपायतामेति । तथा तादृगेव विश्वमिदमसत्यनामरूपप्रपञ्चात्मकमथ च ... तदनेन पारमार्थिकं प्रयोजनमुत्तममिति ध्यास्यानं सहृदयदर्पणे पर्यप्सहीत् । यदाह-नमस्ते-लोक्यनिर्माणकवये शम्भवे यतः प्रतिक्षणं जगन्नाट्यप्रयोगरसिको जनः ॥ इति । pp 45,

including the Locana of Abhinava where Nāyaka's views are referred to his work is said to be Hrdaya-darpaṇa, while on p. 5, the present volume makes it to be Sahrdaya-darpana. It is not unlikely that instead of reading 'sa Hrdaya-darpane' the editor wrongly reads 'Sahrdaya-darpane'.

*Patañjali* : On p. 284 we have a passage ascribed to Patañjali : 'Because Caitra is enamoured of one woman it does not follow that he has no interest left in other women.'<sup>1</sup> This is not a passage of the Mahābhāṣya, but it is part of the bhāṣya on Yogasūtra II.4 (Bombay Sanskrit Series, ) which is attributed to Vyāsa by so early a writer as Vācaspati. So it follows that Abhinava held that Patañjali was the author of the bhāṣya on Yogasutra and not Vyāsa. This is further corroborated by another reference to Yogasūtra on p. 335. There Abhinava quotes Yogasutra I. 16 and then remarks that the venerable Lord serpent has also said 'a vairagya (passionlessness) of that sort is the utmost limit of knowledge (i. e. furthest point reached by correct knowledge)'.<sup>2</sup> Now these words occur in the Bhāṣya on Yogasūtra I. 16. We know that tradition (at least from the 10th century, if not earlier) regarded Patañjali as an *atāra* of Śeṣa, the great Serpent, and credited him with having written on grammar (the Mahābhāṣya), Yoga and medicine. Vide Vāsavadattā p. 239 (ed. by Hall) and a quotation from Śivarāma thereon and Bhoja's commentary on the Yogasūtra.<sup>3</sup> This raises an important question whether Abhinava is right and the

<sup>1</sup> उत्साहादयस्तु संपादितस्यावश्यकतव्यतया प्रलीनकल्या अपि संस्कारशेषता नातिवर्तन्ते कर्तव्यान्तरविषयस्योत्साहादेरक्षण्डनात् । यथाह पतञ्जलिः 'नहि चेन्न एकस्या स्त्रिया रक्त इत्यन्यासु विरक्तः' इत्यादि । p. 284 ; योगसूत्रभाष्य has 'रागश्च कचिद्रस्यमानो न विषयान्तरे नास्ति । नैकस्या स्त्रिया चेन्नो रक्त इत्यन्यासु विरक्तः ।'

<sup>2</sup> ननु तत्त्वज्ञानिनः सर्वत्र दृढतरं वैराग्यं दृष्टम् । तत्र भगवद्विरप्युक्तं 'तत्परं पुदपरस्या-सर्गुणवैतृष्यम्' इति ( योगसूत्र I. 16 ) । भवत्येवम् । तादृशं तु वैराग्यं ज्ञानरूपेव परा काष्ठेति भुजङ्गविभुनेव भगवताभ्यधापि । p. 335

<sup>3</sup> The words of वासवदत्ता are यदि भुजगराजायते कथकः . The 4th introductory verse of Bhoja's com. on योगसूत्र is 'सद्दानामनुशासनं दिदधता पातञ्जले कुर्यता कृत्ति राजमृगाङ्गसंज्ञकमपि ध्यातन्वता वैराग्ये । वाक्चेतोवपुर्वा मलः कणभृता भर्षेव येनोद्धतस्तस्य धीरणरत्नमल्लनृपतेर्वाचो जयन्त्युज्ज्वलाः ॥

bhāṣya on the Yogasūtra must be attributed to Patañjali or whether Vācaspatimiśra is right and the Yogabhāṣya must be ascribed to Vyāsa. I would certainly prefer the testimony of Abhinava to that of Vācaspati who does not appear to be very critical in matters of history and chronology. As far as I am aware, no scholar has yet commented on this aspect of the connection of Patañjali with the Yogasūtras. The bhāṣya on Yogasūtra (III. 44) quotes the views of Patañjali. If Patañjali be the author of the Yogabhāṣya, he would be here quoting his own view in the third person.

*Pādatadīpikā* : p. 178 shows that this was a bhāṇa.

*Purvācāryas* : On p. 328 Abhinava furnishes the interesting information that the 'ārya' verses in the 6th chapter placed after the exposition of each of the rasas were read in one place by 'ancient teachers', but that they were distributed in their places as they now stand by Bharata. <sup>2</sup>

*Bharata* : We gather a good deal of information about Bharata. As said above under Tanḍu, the word मन्नि stands for Bharata. His work, though for the most part consisting of verses, is styled 'a sūtra of 36' (adhyāyas) by Abhinava-gupta in several places. Therefore according to Abhinavagupta, it is not possible to suppose that an original prose work of Bharata was later on recast into verse. It is no doubt true that Abhinava-gupta on p. 8 notices the view of others that the first six verses were composed by a pupil of Bharata, but he brushes aside this and similar views. In the sixth chapter the sentence defining rasa is styled a sūtra by Abhinavagupta. The words on p. 288 beginning 'ko dṛṣṭāntaḥ' are styled bhāṣya by him. Similarly on p. 301 the sentence 'tatra śṛṅgāro veśītmakaḥ' is styled sūtra by him and the portion that follows is styled bhāṣya by him. So also on p. 303 Abhinava explains that the word 'ratisthāyibhāva-prabhavaḥ' occurring in the sūtra 'tatra śṛṅgāro nāma &c.' (on p. 301) is made clear by the bhāṣya (on p. 302) 'sa ca śrīpuruṣahe-

<sup>1</sup> अयुतसिद्धाययवभेदानुगतः समूहो द्रव्यमिति पतञ्जलिः । माध्य on योगसूत्र III, 44

<sup>2</sup> ता एता ह्यायां एकप्रपञ्चकतया पूर्वाचार्यैर्लक्षणत्वेन पठिताः । मुनिना त सुखसंग्रहय यथस्थान निवेशिताः । p. 328

<sup>3</sup> पञ्चदशकं भरतसूत्रमिदं विवृण्वन् । p. 1, 'माधेय पञ्चदशद्वयार्थम्' p. 8.

tuka uttamayuvaprakṛtiḥ'. All that is meant is that in certain chapters there are passages in the ancient sūtra style in prose which are explained by Bharata himself in the bhāṣya style (as in Patañjali's Mahābhāṣya or Śabara's bhāṣya, where the words 'ko dṛṣṭāntaḥ' &c. frequently occur). Then we have Āryā verses which were borrowed by Bharata from 'ancient teachers' and embodied in his work at appropriate places (vide under Pūrvācāryas above). Besides these there are certain ślokas and āryās which are styled 'ānuvāṁśya'. This is explained as meaning that they are 'karikās' handed down through a succession of teachers and pupils which Bharata has incorporated. Vide p. 291 for explanation.\* So according to Abhinavagupta the whole of the Nāṭya-Śāstra in 36 chapters is Bharata's own composition except the Āryās composed by 'pūrvācāryas' and the 'ānuvāṁśya Ślokas and Āryās'. The words 'sutrānuviddhe' or sūtrānubaddhe ārye' mean that Bharata composed 'āryās' that briefly expounded and summarised what was laconically put by him in the sūtra form. For 'ānuvāṁśya' compare Vanaparva 129. 8 (Bom. ed.). It appears that Śrīharsa wrote a vārtika on the Nāṭyaśāstra and it is probably another writer who is referred to as Vārtikakāra. Then a Ṭikakāra of Bharata is mentioned. Rāhulaka seems to have composed a work in the nature of a vārtika on Bharata. Vide under Rāhulaka, Vārtikakāra and Śrīharṣa.

*Bhāsa* : On p. 320 a verse is cited from the 'Mahākavi' Bhāsa to illustrate the view "Resentment arises principally towards those who are wrong-doers; as regards the latter class of people, all at least mentally desire to suck even their blood; so people say 'if such a person (a wrongdoer) were caught, there would be no satiety (of revenge) even by drinking his blood.'" On p. 251 a quotation

1 'अत्रेति भाष्ये अनुवंशभवौ शिष्याचार्यपरंपरासु वर्तमानौ श्लोकारूप्यो वृत्तविशेषो स्वार्थसंक्षेपमकटीकरणेन कारिकाशब्दवाच्यो भवन्तौ' p. 291; वनपर्व. 129. 8 'अत्रा-नुवंशं पठतः शृणु मे कुरुनन्दन ।'

2 अधुना रौद्रसं लक्षयति रौद्रो नामेति । ..... तथा चाह लोकः तादृशो यदि लभ्यते तत्तदीयं रुधिरमपि पीत्वा न मृष्यते । महाकविना भासेनापि स्वप्रपञ्च उक्तः 'त्रेतायुगं तद्धि न मेधिली सा रामस्य रागपदवी मृदु चास्य चेतः । लब्ध्वा जनस्य यदि रावणमस्य कायं मोहकृत्य तन्न तिलशो न वितृष्णिगामी ॥' इति । p. 320

is cited from Śrīharṣa in which the Mss. present the reading 'hāso nāma,' while the editor rightly conjectures that it must be 'Bhāso nāma.'

*Bhejjala* : On p. 216 a portion of a verse from this poet's drama is quoted under his name to illustrate the purpose of certain angas behind the curtain. On p. 42 the whole verse is cited (without name) as an example of the fact that even combinations of kalas may be dwelt upon in Nāṭya (in this verse there is a combination of skill in atodya and gita).

*Mahāvīracarita* : On p. 298 the verse 'Dorḍaṇḍāñcita' is cited (without name) from the 2nd Act of this play to illustrate the proposition that 'vīra' is one of the rasas the delineation of which is resorted to with the result that another (viz. vismaya) is produced therefrom.

*Māricavadha* : On p. 183 this is mentioned as a 'rāga-kāvya' along with Rāghavavijaya and on p. 184 we are told that Māricavadha has 'kakubhagrāma rāga'.

*Yantrabhāṭṭa* : On p. 208 this rather unusual name is cited on the difference between nṛtta and nāṭya.

*Yogasūtra* : On p. 332 Yogasūtra (II. 33), on p. 335 Yogasūtra (I. 16), on p. 338 Yogasūtra (III. 10) and on p. 340 Yogasūtra IV. 27 are quoted.

*Ratnāvali* : This is one of the works most frequently cited. On p. 25 the verse 'jitam-uḍupatinā' (I. 5) is cited as an example of Nāndī put forward by Kōhala as in accordance with Bharata's dicta; on p. 98 the verse 'pādāgrasthitayā' (I. 1.) is referred to as an example of the Karana (posture) called Talapuṣpapuṣa; the same verse is again mentioned on p. 170 for illustrating the proposition that the various deities are to be propitiated by dancing in which postures of the body are to be assumed imitating the various weapons or *rahanas* of the deities; the verse 'bhāti patito' (II. 11) is quoted on p. 275 in the examination of the view of Śaṅkuka on rasa for showing that the sthāyibhāva 'rati' resting in Udayana is suggested by apt acting and is not expressly conveyed by this verse; on p. 299 the verse 'drśaḥ prthutarikṛtāḥ' (II. 15) is referred to

for refuting the idea of some that from śṛṅgārī 'adbhuta may arise, on p 305 the Ratnavali is expressly named and the verse 'rājyam nirjita' (II 10) is cited as an example where almost all the vibhāvas of *ratī* are present (viz the palace, going to the park, the worship of Kāmadeva, spring &c) On p 310 the Ratnavali is impliedly referred to by saying that when there is *ratī* (between the hero and heroine) the ten *avasthās* (stages) of love are the angas of 'vipralambha' as in the case of Udayana since the moment he saw the picture board (in the 2nd Act)

*Rāghavavijaya* On p 174 it is said that this is a Rāgakavya in which all the four puruṣārthas are inculcated, while in Dombikā only Kāma is dwelt upon, p 183 again says that Rāghavavijaya is a 'rāgakavya' and p 184 says that it is in 'Thikkarāga', p 200 says that the Tāṇḍava nṛtta is not inappropriate in Rāghavavijaya even at the time when Sītā is described as swooning

*Rahula or Rahulaka* On p 115 a verse of Rāhulaka is quoted on 'recita', on p 172 a verse of Rāhula is quoted in which Bharata is expressly mentioned<sup>1</sup> and immediately thereafter a verse of the Vartikakāra is cited, on p 197 Rahulaka's view is mentioned as corresponding to Bharata's These quotations show that Rahulaka was an author on the same topics on which Bharata wrote but was different from the Vartikakārī referred to by Abhinavagupta and was probably the author of an independent work on Nāṭya In the learned com of Bhaṭṭotpala on the Brhat-samhitā (in the Vijāna gram series, chap 77 12 p 966) there is a quotation from Bahulaka (one verse and a half) on the ten *bhāvas* natural to women<sup>2</sup> followed by Āryas and Anuṣṭubhs defining these ten bhāvas (which also are apparently taken from the same author) These three half verses are the same as Dasarūpāla II 32-33 Bahulaka is almost certainly a wrong reading for Rahulaka It appears therefore that Rahulaka was an authoritative writer on dramaturgy

<sup>1</sup> यथाह राहुल । परोक्षेपि हि वक्तव्यो नार्या प्रत्यक्षवदिमय । सती च नाट्यधर्मोप भरते नोदित द्वयम् ॥

<sup>2</sup> अत्र भावानां लक्षण बाहुलकाद्धिच्यते । लीला विलासो विचित्रिर्विभ्रम क्लृप्तिर्वि तम् । मोहोऽप्येत कुट्टमित चिन्मोको ललित तथा । विदित चेति विशेषा दश खानां स्वभावत ॥

*Lollāṭa* On p 208 Bhattalollāṭa is cited in connection with the relation of nṛtta to nāṭya. Lollāṭa's view was that nṛtta is a mere matter of convention when employed in nāṭya just as in marriage &c music is employed as auspicious, on p 266 Bhaṭṭa Lollāṭa is said to be opposed to the Audbhaṭas, the latter holding that, according to Kohala's view, there are eleven constituents of Nāṭya, but not according to Bharata, Bhaṭṭa Lollāṭa's explanation of the sūtra on rasa is set out on p 274, on p 299 is set out the view of Lollāṭa that though the rasas are numberless, yet these (nine) only are employed following the convention of leading men (of taste). From these passages it appears that Bhaṭṭa Lollāṭa wrote a commentary on Bharata.

*Vārtikakāra* On p 31 in explaining the word 'Mitra' (in Bharata I 84) Abhinava first explains Mitra to mean Āditya (the sun), cites the explanation of the vārtikakāra (which as printed is not very clear) and remarks that what the Vārtikakāra says is due to his not having well considered the matter, on pp 67-68 about five or six mutilated āryās are quoted on the construction of the 'nepathya-grha and raṅgapīṭha', on p 172 an āryā is quoted from the Vārtikakāra (who is indicated to be not Rāhula), wherein it is suggested that there is no distinction between nṛtta and nāṭya, on p 174 another ārya from the Vārtika is cited on the same topic, on p 212 a prose passage is quoted from the Vārtika on pūrvarāṅga. From the foregoing it follows that the Vārtika explained difficult passages of the Nāṭyaśāstra, contained āryās and also prose passages, that its authority was open to examination and dissent in the days of Abhinava. The author of the Vārtika seems to have written in the style of the Tantra-vārtika of Kumārila (i.e. in prose and kārikās) and he appears to have been different from Śrīharṣa and Rāhula.

*Vikramorvaśīya* On p 87 this drama is expressly mentioned, on p 42 the verse 'Āvilapayo &c' (V 8) is quoted as an example of the combination of vaidyaka (here knowledge of herbs) with śṛṅgāra on p 307 the second half of the same verse is cited for showing that though the vyabhicārībhāvas 'ālasya', 'jugupsā' and 'augrya' are to be avoided in śṛṅgāra, that is so only when they are described as coming over the vibhāva of śṛṅgāra (viz a

young woman &c. ) and not otherwise ; on p. 311 the curse on Urvaśī ( in the drama ) is said to be meant by the great poet as an incident in śṛṅgāra.

*Vindhyavāsin* : On p. 11 it is said that Vindhyavāsin and others explained that the divine and human worlds are meant to be useful to each other. For Vindhyavāsin vide Journal of Indian History for 1927, pp. 35-49 Vindhyavāsin is mentioned even by Kumārīlā ( latter half of 7th century ) in connection with the ' antarābhava ' body.

*Viśakhila*. On p. 199 it is said that ' lāsyagana ' treated of by Viśakhila is included in the ' catuspada described by Bharata '. Viśakhila is mentioned in Vāmana's Kāvyaśāstrasūtravṛtti ( I. 3. 7 ) as an author on singing &c and also in the Kuṭṭanīmata

*Venīsamhāra* On p. 42 it is expressly mentioned for showing that the highest knowledge ( viz. of the self ) may be embodied in a drama ( as in ' ātmāramā ' &c. I. 23 ) on p. 297 a verse of the drama ( last verse of Act IV ) is quoted in full for elucidating the proposition that *raudra* is a *rasa* which after its own purpose is fulfilled is followed by another *rasa* ( here *karuṇa* ) ; on p. 298 a prose passage from the 4th Act of the *Venīsamhāra* is quoted and also a *pāda* from V. 5, pp. 320-321 refer to the incident of Bhīmasena's drinking the blood of Dūhśīśana and its explanation.

*Śaṅkuka* : He is one of the authors most frequently mentioned On p. 67 Śaṅkuka's explanation of Bharata II. 97-98 is set out ; on p. 75 Abhinava finds fault with Śaṅkuka's lengthy explanation of Bharata III. 22 ; on pp. 216-217 it is noticed that Śaṅkuka had other readings of the Nāṭyaśāstra ( 29th chap ) than those of Abhinava, on pp. 274-278 Śaṅkuka's view about *rasa* is set forth and criticized ; on pp. 285 and 293 Śaṅkuka's view of *rasa* is again briefly refuted ; on p. 298 it is stated that from *Virarasa bhayānaka* arises, as in *Venīsamhāra* ( 5. 5 ) and that Śaṅkuka's remark on this verse that in this there is no functioning of *utsaḥ* ( the *sthāyibhāva* of *vira* ) is wrong ;' on p. 318 Śaṅkuka's view.

<sup>1</sup> एव वीराद्वयानकोत्पत्तिः । यथा 'कर्णस्यात्मजमयतः समयतो मति जगत्काल्पितम्' । यस्यत्र श्रीशङ्कुकेनोक्तं नात्रोत्साहस्य व्यापार इति नदसत् । एवं हि निर्विषय एवोत्साहः स्यात्कर्तव्याननुसंधानम् । P. 293 .

about *karuṇa* is set forth and refuted. Śaṅkuka says 'the sense of pity that is in the heart of a person is known in ordinary life as *karuṇā*; that *karuṇā* is styled *karuṇa* in the case of the audience who apprehend by appropriate signs sorrow in the (actor) who imitates (the state of sorrow)'. Abhinava replies that this statement blazons forth Śaṅkuka's forgetfulness of the sequence of things; *karuṇa* is a reflection (or corresponding sentiment), of sorrow and 'dayā' really means 'the desire to protect or help; how can *dayā* be an imitation of sorrow and towards what is the 'dayā' of the audience directed?'. The foregoing establishes that Śaṅkuka commented upon the Nāṭyaśāstra and did not merely compose an independent work like Bhaṭṭa Nāyaka, that he was later than the Venīśambhāra. For Śaṅkuka vide p. X of my History of Alankāra Literature.

*Sahṛdaya* : On p. 173 there is a reference to 'sahṛdayāḥ' and the following text is, as printed, quite corrupt. We should probably read "अत एव सहृदयाः स्मरन्ति 'वपसम चूडामणिश'". Abhinava is probably quoting some Prākṛit Āryā of Sahṛdaya who is either the teacher of Ānandavardhana or Ānandavardhana himself.

*Sahṛdayadarpaṇa* : Vide under Bhaṭṭa Nāyaka.

*Sahṛdayālokalocana*—Vide under Dhvanikāra above.

*Setubandha* : On p. 326 in explaining the word 'utsāha' (in Bharata, VI. 84) it is said that 'utsāha' means 'encouraging one who is weak and almost sunk in despair, as in the poem called Setubandha'.<sup>1</sup>

*Svapnāśavadata* : On p. 39 it is said that in certain nāṭakas, dharma is prominent as in Chalitārāma where the Aśvamedha sacrifice is predominant so far as Rāma is concerned, in some (nāṭakas) playfulness (kṛdā) is prominent as in Svapnāśavadata; on p. 87 Abhinava says that popular usage allows the juxtaposition of two nouns in different genders as in 'Svapnāśavadata nāṭakam.'

*Harṣatarika* : On p. 207 a prose passage is quoted from Harṣavāruka on the difference between nṛta and nāṭya; on p. 211 Śrīharṣa's explanation of 'pūrvaraṅga' (occurring in Bharata V. 7) is cited and an āryā is quoted from him; on p. 251 Śrīharṣa is again quoted (in prose) as referring to a poet Hāsa (Bhāsa?) These

<sup>1</sup> उत्साहनिमुत्साहोऽप्यलस्य विषण्णप्रायस्योत्तेजनं यथा सेतुबन्धकाव्ये p. 326

quotations show that Śrīharṣa wrote a Vārtika on the Nāṭyaśāstra which was partly in prose and partly in verse (Āryas principally). Who this Śrīharṣa was it is very difficult to say. He was probably from Kashmir. If a conjecture may be hazarded, the Harṣavārtika may be the same as the work of Mātṛgupta on dramaturgy. It is remarkable that Mātṛgupta who is profusely quoted by Rāghava-bhaṭṭa on the Śākuntala is nowhere cited by Abhinava in this volume. Mātṛgupta was a protege of Emperor Vikramāditya Harṣa, who bestowed on him the throne of Kashmir (Rajatarāṅgini III. 129-323).

Besides authors and works Abhinava's work contains some striking remarks on various interesting matters. A few will be noted below.

On p. 272 he points out the distinction between 'gāna' and 'gāndharva'; on p. 250 he points out that the sūtradhāra and sthāpaka are identical, the first epithet being used till the pūrvavāṅga is finished; on pp. 26 and 219 he explains why ancient poets write in their books the words 'nāndyante sūtradhārah'. This explanation goes a great way towards answering the arguments of those who rely on the occurrence of similar words in the thirteen Trivandurm plays as one of the main planks of their theory of Bhāsa's authorship. Abhinavagupta quotes on p. 305 the well-known verse 'asamāptajigīśasya' which occurs in Rajatarāṅgini IV. 441. This shows that it is a verse of some early author and not Kalhana's and that my conjecture (in 'History of Alankāra Literature' p. XI) that it is Kalhana's was wrong. Abhinava frequently refers to several explanations of the same verse in the words 'kecit', 'anye' and gives no less than four explanations of Bharata IV. 169 and at least six different views on IV. 331. In various places he notes and discusses various readings; vide pp. 50, 93, 96, 226, 241, 269, 340.

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I Bharata's words (I, 56-57) are पूर्वकृता मया नान्दी ... तदन्तेनुरुतिर्वाद्ये  
 etc.' अभिनवगुप्त explains 'तदन्ते इति नान्यन्ते परिसमाप्ते । अनुरुतिरिति नाट्यं  
 तत्र च बद्धेति णनिष्ठा योजिता । न तु प्रयोग इति । एतच्चासौ तत्पूर्वोत्तरव्यापा-  
 तात् । ... प्रस्तावना तावत्प्रयुक्तव्यर्थः, अन्ये त्वनुरुतिरिति नाट्यानुकाररूपा प्रस्ता-  
 वनस्माद्दुः कृता तदन्तेनुरुतिरिति च पठन्ति । एतदुपजीविनेनैव विरतनाः कवयो  
 नान्यन्ते सूत्रधार इति पुस्तके लिखन्ति स्म । P. 26

VASANTARĀJĪYAM A FORGOTTEN WORK ON INDIAN  
DRAMATURGY—BY N VENKATARAO, B A ,

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This treatise on Indian Dramaturgy, one of the most important, if not one of the earliest Āndhra contributions to Ālankāra literature, was the work of Kumāragiri, a Reddi king who ruled in Telugu country in the closing years of the fourteenth century. This work from its inception seems to have attracted the attention of well known South Indian Sanskrit scholars and commentators. Katayavema the author of Kumāragirirājīya commentaries on the three famous dramas of Kālidāsa, proposes to follow it, Mallinatha Suri and Kumārasvami cite it, while Nādinḍa Gopa Manthri, author of Candrika commentary on Prabodhachandrodayam, makes full use of it. But it is highly regrettable that such an important and valuable addition to Ālankāra literature has been lost and we are to be satisfied with the small rays of information gleaned from the commentators.

It has been already pointed out that the author of Vasantarājīyam was a Reddi King. The Reddi kings<sup>2</sup> were a powerful clan of Andhra chieftains, who came into prominence after the down fall of Kākatiyas at Orangal about 1330 A D and ruled a large tract of Telugu country for over a century. They were great patrons of learning and it will not be out of place to give here a brief summary of their history and culture, when dealing with Vasantarājīyam. The founder of Reddi kingdom seems to have been Komati Prolaya Reddi, who was at first a commander under the last Kākatiya king Pratapa Rudra and founded the Reddi kingdom with his capital at Addanki in 1320. Next came Prolaya Vema Reddi, one

1 The name of the Commentator in the printed edit on (Nirnayasagara Press 1924) should be नादिन्द्रगोपमन्त्री and not नादह्मगोपमन्त्री as printed therein. That the surname नादि is correct is known from a Telugu

\*work called Rājāśekhara Caritram written by Madayyagūri Mallanna and dedicated to Nādinḍa Appamanthri brother of Gopamanthri (Rājāśekhara Caritram Cintāmaṇi Magazine July 1898 page 1 verse 4)

2 Genealogy of these is given on p 408

of the greatest in the line, and built nearly twenty-four forts at places like Kondapalli, Kondavidu and Dhānyavatu. He was mainly instrumental in constructing the steps to Patalagangā at Śrī Śālam, the famous South Indian Śaiva Shrine. This fact is known from the introduction of Śṛṅgaradīpikā commentary on Amaru Śata kam by Pedakomati Vema

राज्य वेमस्तुचिरमयरोत्प्राज्यहेमाद्रिदानो  
श्रीमीदेवैर्भुवस्तुभुजो भुस्तशेषामभुदत्त ।  
श्रीशिलागात्र प्रभवति पथि प्रातःपातालमद्गा-  
सोपानानि प्रथमपदवीमारुरुक्षुश्चकार ॥

He was a great patron of letters and honoured Yerra Pragada known as Prabandha Paramēśvara, who wrote in Telugu Rāṇa yanam, Narasimha purāṇam, Harivamśam and completed the Āraṇya Parva portion of Mahābhārataṁ. His Ramayanam is now lost.

Lolla Mahādevakavi was the Sanskrit poet who adorned his court

य कर्णाटवसुन्धराधिपमहास्थाने सुवर्णापितो  
यो नित्य निरुपापितो नृपसुहे वेमारुपपृथ्वीशितु ॥  
श्रीमहोद्दटभट्टशिष्य इति यो लोहारापया श्रूयते ।  
श्रीशेषान्वयशेखरसहि महादेवो दिपश्चिन्महान् ॥

Prolaya Vema Reddi reigned till 1350 and was succeeded by Ana Potha Reddy (1350-1366). In his time one Balasarasvati became famous as the writer of Inscriptions, and many inscriptions describing the charities of Ana Pota were written in Sanskrit by him. Ana Pota died in 1366 and his son, Kumāragiri, the author of

- 1 It is evident from the above that the surname Lolla was derived from the fact that the progenitor of the family was a disciple of Bhaṭṭa Lollaṭa the famous commentator of Bharata's Nāṭya Sāstram (790 A D). The seventh descendant of the line Lolla Lakṣmidhara was a great Sanskrit scholar and poet and was at the courts of Virarudra Gajapati King of Orissa and afterwards at the court of Kṛṣṇa Devarāya of Vizianagar (1509-1530 A D). He was the author of Sarasvatī Vilāsam which is some times attributed to his first patron Virarudra Gajapati a portion of Dāivajña Vilāsam and a commentary on Saundaryalaharī. He must however be distinguished from Lakṣmidhara author of Sadbhāsa Candrikā, the prakṛit grammar who was at the court of Thirumalarāja to whom the Śruti Rāñjanī commentary on Gīta Gōvinda is sometimes attributed. Vide Introduction to Trivikrama's Prakṛit Grammar, K. T. Laddu, B. A., Ph. D. translated from German by Prin. P. V. Ramanujaswamy, M. A., (Annals of the Bhandarkar Oriental Research Institute Poona, Vol. X pp. 178-184.)

Vasantarājyām, being a minor the kingdom passed to Anavema, who was known as Dharmavema for his many charitable acts. A Sanskrit scholar known as Thirlocanācārya was a writer of inscriptions in his time. Anavema reigned till 1383 and was succeeded by Kumaragiri who reigned, as we will see later on for a short period. Kumaragiri had a minor son and after Kumārāgiri, Peda Komatī Vema, a grandson of the brother of Prolaya Vema, came to the throne. In his time Telugu and Sanskrit literatures flourished side by side. Peda Komatī Vema himself was a great scholar and known as Vira Nariyana. He was known as Sarvajña Cakravartī for his great learning.

चुष्टामणिर्नृपाणः<sup>1</sup>

दुर्मदपरिपन्थिशिखरिदम्भोलि ।

सर्वराज्यकृतौ

वेदकोमटिवेमभूपतिर्जयति ॥

Vamanabhāṭṭa Bāṇa known as Gadyakavi Sārvabhauma, and Śrinātha the great, also known as Kavi Sārvabhauma, adorned his court as Sanskrit Poet and Telugu Poet respectively. The latter is also known as Vidyādhikārī and was the author of many an inscription in time of Peda Komatī Vema. Of the works of Pedakomatī Vema the commentary on Amaru Śataka called Śṅgaradīpikā is well known throughout the Andhrī country and South India. Sāhitya Cintāmaṇi was a great work on Alankāra, and was cited by Kumara svamī. A commentary on Hāli's Saptasatī seems to have been written by Pedakomatīvema as is evident from the colophon.

हाल प्राक्सप्तशतौ मायाकोटैर्व्यपन्नं संप्रति ह ।

सोऽयं वेमनृपाटस्तस्या अपि इतरमहस्तारम् ॥

Besides 'Samgītā-cintāmaṇi' a work on music and Viranārāyaṇa-carita a Bhāṇa (not Viranārāyaṇa-carita which is an Akhyāyikā) by Vamana Bhāṭṭa Bāṇa are also attributed to him.

Vamana Bhāṭṭa Bāṇa, was the author of the following works

*Draṇas* Pārvatīraṇayam Śṅgara Bhūṣana Bhanam

*Kāvya* Raghunātha-bhyudayam and Nalabhyudayam

Prose works Vemabhūpāla Carita

Lexicons Śabdaraṇākaram and Śabda Candrikā

1 Pandit V. Irabhaṅkarasastri's Śṅgāra brinātham (Telugu) page 77. This book is the life of Śrinātha as quoted above and contains valuable information regarding the historical as well as cultural aspect of the times we are now dealing with.

Vol I, pp 310 & 311 In Vol I, page 130, it is stated that the author of the work is Kumāragiri, but it is curious how the learned professor stated in Vol II, ( additions and corrections to Vol I, page 385 ) that Vasantaraja ruled over Kumāragiri That Kumāragiri is the name of the person who composed Vasantarājīyam is known from the Kumāragirirājīya commentary on Śakuntala by Kāṭayavema

सुनीना भरतादीना भोजादीना च सुभुजाम् ।  
शास्त्राणि सम्यगालोच्य नाट्यवेदार्थवेदिनाम् ॥  
प्रोक्त वसन्तराजेन कुमारगिरिसुभुजा ।  
नाम्ना वसन्तराजीय नाट्यशास्त्रं यदुत्तमम् ॥

Kumāragiri during his regime completely handed over the administration to his brother-in-law and minister Kāṭayavema, who kept the whole kingdom in peace and order Having been completely relieved of the onerous duties of administration Kumāragiri spent his time in literary pursuit and Vasanta festivals It is his absorbing interest in the latter vocation that brought him the name of Vasantaraja by which he was widely known, and the name of the work Vasantarājīyam can be cited as an instance His delight in the performance of the Vasanta festivals was so great that he used to have a big place called Sugandha Śālā, containing the requisites, and it was superintended by one Avachi Thippayya, a merchant to whom Śrinātha dedicated his Haravilāsam In the introduction of the work Śrinātha states that Kumāragiri used to perform the Vasanta festivals every year in great eclat, and Avachi Thippayya used to supply him with the necessary requirements Śrinātha further states that the family of Avachi Thippayya is well known for their sea-borne trade and that they used to get perfumes not only from places like Punjab, Goa and Ceylon but also from places like China and Java

From Haravilāsam, we get a clue to the time of Kumāragiri. Kumāragiri was stated in the work as a contemporary of Harihararājya of Vizianagar dynasty and Ferojshah of Delhi Of the three Harihararāyas of the Vizianagar dynasty Harihara II who ruled from 1377-1404 A D seems to be the contemporary of Kumāragiri, as Ferojshah of Delhi reigned from 1397-1422 A D The Andhra Historians and biographers have come to a closer approximation of the date of Kumāragiri Pandit Prabhākaraśāstri assigns

Kumaragiri a period of nearly nine years from 1391-1400 A D while the late Rao Bahadur K Veeresalingam Pantulu in his lives of Poets ( vol I, revised 1917, page 430 ) states that Kumaragiri reigned from 1383-1400 But all scholars have agreed that Kumārāgiri reigned only for a short period and we can say with some exactness that he lived from 1365-1400 and that he reigned for a period of seven years

As the work is completely lost, we are not now in a position to state the exact aim and scope of it Some of the citations listed below clearly show that it not only deals with the principles of Dramaturgy but also deals with Rasa and Śākuna Śāstram The name Nāṭya Śāstra suggests that Kumaragiri perhaps thought of writing a big work modelled on Bharata's Nāṭya Śāstra But we must differ from giving any opinion as regards the range of the work, until it is found—if ever it happens by the indefatigable industry of any Oriental scholar

यन्नाट्यवस्तुन पूर्वं रङ्गविप्रोपशान्तये ।  
कुशीलवा प्रकुर्वन्ति पूर्वैरङ्ग प्रकीर्तित ॥

Mallinātha, Commentary on Magha Kavya, Second Canto, 8th verse  
( Nirṇaya Sagar Edition 1927 )

मदेन मद्नेनापि प्रेरिता शिथिलवशा ।  
योस्तु कगभिसरेत् कान्त सा भवेदभिसारिणा ॥

Vikramorvasiyam ( Kaṭayavema Kumārāgiri Rājīya Commentary )

एतातपत्र शुभशुक्लवासा  
पुण्यार्चितश्चन्दनचर्चिताङ्ग ।  
विप्रदिशाखावाद् दृष्टभोजनश्च ।  
ददाति दृष्ट पाथि सर्वासिद्धिम् ॥

Kumārasvāmi Ratnapana Commentary on Prātapa Rudriyam

यद्यप्यङ्गानि भूयासि पूर्वैरङ्गभ्य नाटके  
तेषामवश्य कर्तव्या नान्दी नान्दीश्वरप्रिया ॥

Nadindla Gopamānthri Candrika, Commentary on Prabodha-  
candrodayam ( Nirṇaya Sagar Edition )

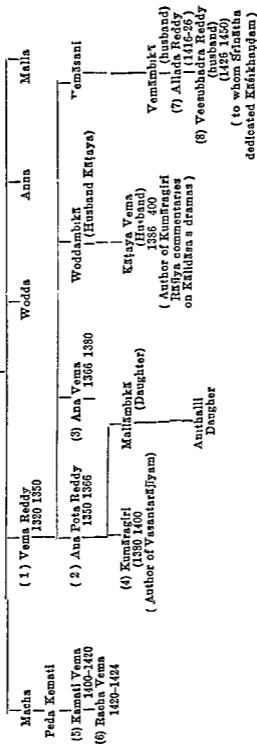
तथोक्तं वसन्तराजीये—

सूचने पात्रभेदानां तत्त्वभावार्थसूचनी ।  
 या गीति सा ध्रुवा तुल्यसविधानविशेषणे ॥  
 प्रावेशिण्याक्षेपिकी च तथा प्राप्तादिकीति च ।  
 नैष्कामिक्यान्तरी चेति तासां लक्षणमुच्यते ॥  
 प्रवेशसूचकादौ तु ध्रुवा प्रावेशिकी मता ।  
 प्रसङ्गमध्येऽन्यार्थस्याक्षेपादाक्षेपिकी मता ॥  
 प्राप्तादिकी तु पात्राणां व्याकुलानां प्रसादनात् ।  
 निष्कामसूचिकापान्ते ध्रुवा नैष्कामिकी भवेत् ॥  
 विपादे विस्मृतौ क्रोधे प्रमादे सप्रमे मदे ।  
 दोषप्रच्छादनादौ च गीयते यातु सान्तरी ॥ इति ॥

Nadindla Gopamanthri Candrika, Commentary on Prabodha-  
 candrodayam ( Nirnaya Sagar Edition )

# Genealogy of Reddi Kings

Pralaya Vema Reddi



Note—Nos 1 to 6 are Reddy Kings who ruled in direct succession 7 and 8 are Reddy Kings who ruled the Rajahmundry Principality after the downfall of Reddi Kings

designedly introduced by the author I shall analyse as rapidly as possible some of the plays of the famous Sanskrit Dramatists and quote some passages from them in order to bring out the duality of the conception of time embodied in their plots

We shall begin with Bhasa, the foremost dramatist before Kalidāsa and take up the *Avimāraka*, the most characteristic of his dramas. The king of the Sauvīras, on behalf of his son, Visnusena, famous as Avimāraka seels the hand of Kurangī, daughter of Kuntibhoja of Vairantya, who, however, refuses the offer on the pretext that his daughter is still too young to be married. Subsequently through the curse of sage Bhṛgava, the king of Sauvīras and his queen and son come and live in Vairantya in the guise of *candālas* for a period of one year. Visnusena (*Avimāraka*) accidentally sees Kurangī and mutual love springs up between them. By the help of the *Dhātṛi* of Kurangī, he enters her palace and lives there for nearly a year enjoying amorous pleasures, at the end of which period he is discovered but escapes from the palace, and while about to put an end to his life through despair, meets a *Vidjadhara* who gives him a magic ring by the help of which he re-enters the palace of Kurangī. Kuntibhoja, not hearing of Visnusena or his father for a long time, offers his daughter to the son of the King of Kāśī and invites him. But before his arrival, Kuntibhoja comes to know that the king of the Sauvīras is living in disguise in his own city, seeks and discovers him. While the Kings were regretting the disappearance of Visnusena, sage Nārada appears on the scene, reveals to them the secret marriage of Kurangī with Avimāraka, reconciles the Queen of Kāśī by marrying the second daughter of Kuntibhoja to her son and disappears having blessed the newly married couple. The Historic time here is of course one year as will be evident from a number of clear statements in the play

Nalinika— *eso Hiu saṁvaccharo adikkando bhāṭṭidāriḥ aricchya  
nasaḥasambhoena radim karia* (Act IV)

Sauvīrarājah—

*Yavat pracchannarūpeṇa tāvat saṁvatsaram vraje (12 h) |  
Tataḥ saṁvatsare pūrṇe muktaśapo lhaṁsyati ||  
adyasmī jāpan muktaḥ* (Act VI)

The Dramatic Time is considerably shorter Kuntibhoja sends his minister, Bhūtika, to fetch the King of Kasi and his son promising to give his daughter in marriage to the latter, and the minister sets out on the day on which the incidents described in Acts II and III have taken place

Dhātṛi— *ajja eva paṇisidavvaṇi laṇṇaurāṇi amacco ayya Bhādio kaṇṇāu arakkhao Kasirādaḍḍena saha ahmāṇi Mahārāṇya paṇdo patthido a* (Act II)

Māgadhika— *Ajja nakkhattam sobhavaṇi iti teṇa a dāḍḍena amacco ayya Bhādio patthido* (Act III)

He is reported to have returned to Vairantya along with the Queen of Kasi and her son on the day on which the events described in Act VI have taken place

Dhātṛi— *aba a dāṇi Kasirādaputto Jaarammā ṇāma bhāṭṭine Sudassaṇḍe saha amacceṇa Bhāḍiṇe aṇido sampadā rāṇaṇi pavittho* (Act VI)

On the same day Sudarśana complains to sage Nārada-Bhāṣan, *esu diasesu Kurangi Jaarammano bhayyati pucchadā ajjappahudā tassa vandana saṇṇutta* (Act VI)

The above speeches as well as the action presuppose a short interval — at any rate not such a long one as that of a year. An interval of a year is not required by the exigencies of the action, not to say is detrimental to the development of it. It will then lose its realism.

We shall next consider the plot of the *Nagananda*, the *nāṭaka* of Śrīharsa with an apparent Buddhistic colouring. The hero is Jimutavāhana who was predicted to be, and at the end of the play is actually crowned, King of the Vidyadharas. One day, while searching for an appropriate spot for the hermitage of his father who renounced his kingdom and became a forest hermit, Jimutavāhana falls in with Princess Malayavati of the Siddhas in a temple dedicated to the Goddess Gauri, and falls in love with her — not knowing who she is. She reciprocates his love, and her father approving of the match sends proposals of marriage to his father through the Prince, her brother. Shortly after marriage, the hero encounters Śankhacūḍa, a *nāga* sent as victim by the king of serpents to the King of buds, takes pity on him, offers himself in his stead and is

finally devoured by the vulture but is brought to life again by the Goddess Gauri and advises Garuda to repent his cruel deed and not consume any more *nāgas*, when the latter, repentant, kneels at his feet and solicits means of expiation for his sin. In this drama, the Dramatic time is a protraction of the Historic time. The two Kings, the father of Malayavati and the father of Jimutavahana, live about the same place, at any rate very near each other. In Act I Prince Mitrasasu leaves his father at the latter's bidding to offer the hand of the Princess to Jimutavahana, and meets the latter in Act II, just before the hero and heroine meet each other for the second time. The events of the first two acts, therefore, naturally take place in the forenoon and afternoon of one and the same day, the marriage takes place in the following night and the events of the third act relate to the next day. But for the delineation of the development of love between the hero and heroine, the author requires some interval, and attains it by a false show of it. The hero has spent many a watchful nights in a wretched condition in recollecting the form and amorous sports of his love and he has also seen her in a dream.

Nāyakah—*Nitah kin na nīśah śaśāṅkadharalā naghrātam indīvarah*  
*Kim nōnmīlītamalatisurabhayah sodhah pradoṣanīlāh* (Act II)

and a little later he says—*Adya khalu svapne janāni satva priyatara*  
*atra candanalatāgrhe candramanīśīlāyam upaviṣṭā pranayakupīṭa kinapī*  
*mām upalabhamāneva mayā rudati dṛṣṭā*. Another daring presentation of double time is found in the third act of the play. At the commencement of the act we are in the morning, as the following remark of Viśa shows—*Ta kīsa sa dānīm pabādevī na āacchadī*. By the end of the act we are, as it were by magic, transported to the evening, for the hero remarks at the end of the act

*Samprati hi pariyatam abah, tatā hi—*

*Nīdrāmudraprabandhan madhukaram anīṣam padmakōśadapīṣyam*  
*Āśaparaikakārmapravāṇanījakuraprīṇitāśeṣavīṣah* ।

*Dṛṣṭah śiddhah prajuktastutīmukharamukhair astam apy eṣa jasya*  
*Ekah ślaghyo vīrasvan parahitakṛamayan a yasya prajīśah* ॥

The morning of the real or Historic Time is metamorphosed into

the evening of the false or Dramatic Time. We thus see that in the first three acts of the drama events of a day and a half are described as if distributed over nearly a week. Again although there is really no interval between Acts III and IV we feel as if some days have elapsed between them.

We shall now turn to Bhavabhūti and take up his lengthy dramatic piece, the *Mālatīmādhava*. Mālatī and Mādhava are the issues of the Ministers Bhurīvasu and Devarata of Magadh and Vīdarbha respectively, who in their student days made a compact in the presence of their teacher, Kamandakī, to marry their children to each other. The King of Magadhā desired his Minister to bestow his daughter on Nandana, his boon companion. Bhurīvasu therefore, put on an appearance of indifference towards Mādhava and secretly requested his old teacher and friend to bring about the marriage of the young couple. Kamandakī consequently arranges meetings of the hero and heroine several times and they are enamoured of each other. Nandana's sister and Mālatī's friend Madayantikā is rescued from a tiger by Makaranda, the friend of Mādhava and love springs up between them. Relying on the sincerity of Bhurīvasu, the King appoints the day for the marriage of Mālatī with Nandana and Mādhava in despair repairs to the cemetery to put an end to his life, but has unexpectedly the fortune of saving Mālatī from the hands of the priest of the Goddess Camundā who with his disciple, Kapalakundala, was about to offer her in sacrifice to the deity. Mālatī and Mādhava flee, and Makaranda in Mālatī's attire wedd Nandana, who is repulsed by his bride and vows never to look her in the face again. Madayantikā comes to rebuke her sister-in-law but finding in her, her lover, elopes with him to the retreat of their friends. They are pursued, but Mādhava saves them by routing their foes. In the meantime Mālatī is carried off by Kapalakundala to avenge the death of her master but is rescued by Saudāminī, an old pupil of Kamandakī, who restores her to Mādhava. The King, learning of the bravery of Mādhava, forgives the fugitives and approves of the marriage of Mālatī with Mādhava.

The meeting of Mālatī and Mādhava in the temple of Śiva ( Act III ) takes place on a *kṛṣṇacaturdaśī*.

Avalokita — *Ajja hasanacuddasitthi bhaavadie samathī Maladī*  
*Saṅkaragharath gamissadi (Act iii)*

The fourth act is a continuation of the preceding act and takes place on the same day. In the fifth act Mādhava rescues Mālātī from the hands of Aghoraghaṇṭa in the temple of Camundī in the cemetery. The following passage shows that the incident took place in the same night—

Lavangika—*Bhaav di, hasanacuddasitthi anamasānasancāranivattida*  
*visamavārasānānivāptiacandopāsandapazṇadadda indasābaso*  
*sābaso kkhū eso (Act vi)*

The seventh and eighth acts are synchronous and take place in the evening on the fourth or fifth day of the dark fortnight, and the sixth act has probably taken place in the morning of the same day.

Buddharasita—*Assi e 1 navarabgharappatesaviraḍḍakalakomudī*  
*māhāsavipparitipajjānāsasopariāno padoso atunlaissadi ajja*  
*no vavasidathī (Act vii)*

Avalokita—*Ede de nūvattidagimhadīahāvasānamajjānā dīhātā*  
*dassīdalathī alaṅkarantī Maladī; Māhara (Act viii)*

And further

Buddharaksita—

*Preyān m morathasā asravṛtāh sa eṣa*  
*Sūptapramattajanam etad amātyaveśma*  
*Praudham tamah—*

(Act vii)

Mādhava—(sānandam) *Vartate hi manmathapraudhasubhṛdo*  
*nīsitasya jāyvanāśrīḥ, tathāhi, (Act viii)*

But a little later it is said that the King witnessed the rout in the moonlight from the top of his palace.

Lavangika—*Mālarāo vi līla mantidhānem vipphalumbī aruttantāh*  
*sūnīa candadārenā sobasī aratthīdo pekkhadi tū mantīdi*  
*(Act viii)*

It must therefore be 1 day early in the dark fortnight and the interval between Acts v and vi cannot consequently be less than twenty days. This long interval (according to the true or Historic Time) appears to vanish away according to the false or Dramatic time which suggests itself from some other passages in the play. It appears incredible that Kṛpālakūṇḍala should seek to take revenge on Mādhava after the lapse of twenty days. The King is not likely to delay for twenty days the celebration of the marriage (Act vi)

when once it is settled (Act iv) Further Madayantikā says in Act iv—*Sahī Buddhārakkhīde, dāntim mahamabhasarāṇi sambhārehma*, as if the marriage will be celebrated that very night !

If the double time is not so conspicuous in Bhavabhūti's drama, it is most prominent in Rājasekhara's *Karpūramañjarī* which is the earliest specimen of a drama written entirely in Prakrit. The play opens with a description of the spring in which the *vidyāsaka* and a maiden vie with each other in poetical composition before King Candapala and his Queen. A magician, Bhairavānandī by name, displays to them Princess Karpūramañjarī of Kuntala who tells her tale and is recognised by the Queen as her cousin. At the request of the Queen, the magician allows her to keep the Princess with her for fifteen days. At first sight the King and the Princess fall in love and the latter manages to send the King a love letter through Vīcakṣaṇā, a maid servant, who along with the *Vidyāsaka* helps the King to have a look of the Princess swinging and fulfilling the *dohada* of certain trees. The queen catching a scent of the love between them, imprisons her in a cell but she enjoys another meeting with the King in the garden by means of an underground passage made by the King and is again discovered by the Queen who blocks up the passage. But another subterranean passage is made leading from the cell to a temple of Camuṇḍī opening behind the image. Bhairavānandī demands the consent of the Queen to marry the King with Princess of Lata whose husband is predicted to obtain imperial rank. She is no other than Karpūramañjarī herself and the Queen unwittingly gives her consent to an alliance which she was so jealously guarding against. As has been said already, the magician allows the Princess to remain with the Queen for fifteen days (Act I). The full-moon is described in the third act and the second and fourth acts take place on the fourth day of different fortnights. The interval between the second and fourth acts cannot thus be more than a fortnight and the first act must have taken place on the day previous to that of the second Act, to make up the fifteen days allowed by the magician. But other passages in the play protract the interval of fifteen days to more than two months. The play opens with spring and in the fourth act it is said that summer is raging with all its Indian virulence.

Rājā—*Devi dakṣhiṇavahanarindanandini vad lḥūtiast imiṇū*  
*Vasintūrambhena jado*

A little further down we have in the same act

Vaitālikah—*Jaya suhūya de lodu surahī amuran bho iha hi*  
 But

Rājā—*Aho gūḍhaaro gimho pavano a paando tū kadham nu*  
*sahidatīo jado ( Act IV )*

The heroine sees the king for the first time in Act 1 and in Act II she is described as having already become pale and emaciated

*Angūṇam pāṇḍubīṭo dihaś iḥalukomalo kṛti ca tie*  
*Niccamaḥ appavāḥ a tuḥ a suḥ aa lide l onti kullāḥ tuiḥ ( Act II )*

It is also described how she is spending the nights—

*Hattī acchattamī aridendukīraṇu bollei sa jāmīti ( Act II )*

The description of the condition of the king in Act II likewise presupposes an interval between this act and the first

Owing to limitations of space — I am afraid I have already exceeded the limit — I cannot enter into a discussion of the plots of other dramas, but the examples already adduced suffice in my opinion, to show how the Sanskrit dramatists reckoned time in a double manner — a trick to make a short story make an effective impression on the audience. It is as though the hour hand pointed to Historic Time while the minute hand tells Dramatic Time. While the former has travelled from one figure to another the latter has travelled the whole twelve. We know that but an hour passed and yet we have lived through the whole twelve. The short time maintains the tension of the sentiment while the long time is useful for other general needs. This fact alone, if nothing else proves beyond doubt that the Sanskrit poets wrote their plays to be heard and not to be read. When represented on the stage no notice is taken of this duality and no inconsistency is felt, but when read from leaves, it may be detected in almost every scene

SANSKRIT LYRICS OF BENGALI VAIṢṆAVISM—BY  
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Jayadeva is the last of the great Sanskrit poets of India ; he is also the first of the great Vernacular ( Vaisnava ) poets of Bengal. He did not perhaps write a single line in Bengali ; at least there is none that we know of. But his unique and unparalleled Gitagovinda is undoubtedly vernacular in at least form, metre and execution, and it has given inspiration to hundreds of mediaeval Bengali poets, some of whom were really very good poets. So with Jayadeva must begin the history of Bengali Vaiṣṇava literature. It should not be supposed that the influence of the Gitagovinda was brought in only by the high appreciations of Caitanyadeva, which no doubt did much for its subsequent celebrity, especially among the masses with little or no education. Even before the days of Caitanyadeva Jayadeva had greatly influenced the poets of Mithilā and Bengal, who chose to write upon the Rādhā-Kṛṣṇa theme. In the Śrī-Kṛṣṇa kīrtana which is very possibly the genuine work of Candī-dāsa ( 15th century ) there are two poems which are literal translations of two songs in the Gitagovinda.

Almost all of the Vaisnava poets who are indebted to Jayadeva in some form or other, wrote in Bengali only. Only a few wrote Sanskrit songs in his imitation. All these latter poets are either immediate or remote followers of Caitanyadeva. Lyric poems of these writers are by no means without merit of their own ; so it will not be uninteresting to introduce these little-known ( sometimes almost unknown ) poets to general public, which I propose to do in this paper.

**Rāya Rāmānanda**

Rāmānanda-Rāya was the Political officer or Local Governor at Vidyānagara of Pratāparudra the last of the Gajapati Kings of Orissa. When Caitanyadeva was on pilgrimage in peninsular India he met Rāmānanda at Vidyānagara, and was struck with the latter's

scholarship and personality. This meeting with the master decided his future career. Rāmānanda forthwith resigned his service and came to live at Puri by the side of the master.

Rāmānanda wrote a Sanskrit drama, entitled Jagannathavallabha-nāṭaka which was highly appreciated by Caitanyadeva. This drama in five acts deals with the *amours* of Rādhā and Kṛṣṇa, and it contains twenty one Sanskrit songs written in close imitation of the songs in the Gītagovinda. In these songs though we miss the earlier poet's mellifluousness and picturesqueness, we certainly come in with sincerity and better taste.

I now cite here two songs as specimens.

1

[ *toḍi-varūḍi-rāgeṇa* ]

*vidahita-sarasija-dala-caya-sayane* ।  
*vīṛita-sahala-sakhī-jana-kayane* ॥  
*valati mano mama satvara-tacake* ।  
*pūraya kāmam imam śativadane* ॥  
*abhinava-viśa-kisaṇya-caya-valye* ।  
*malayaḥja-rasa-parisevita-ñilaye* ॥ *dhravam* ॥  
*sukhayatu rudra-gajūdhika-cittam* ।  
*rāmānanda-rāya-kavi-bhaṇitam* ॥ [ Act i ]

Rādhā says to one of her friends :

“O (my friend) Śaśivadanā, my heart is yearning for a speedy making up of a bed of full-blown lotuses. But let no eyes of my (other) friends fall upon it. The place should be decorated with fresh lotus petals, and a soft southern breeze should blow in there. Do please fulfil this desire of mine.” May (this) utterance of the poet Rāmānanda-Rāya delight the heart of the Gajapati king (Pratapa-) rudra

2

[ *karṇāṣa-rāgeṇa* ]

*mañjulara-guñjad-olī kuñjam atī-bhīṣanam* ।  
*manda-marud-antaraga-gandha-kṛtadūṣaṇam* ॥

. sakalam elad iritam ।

kām ca guru-pañcaśara-cañcalam\* mama jīvitam ॥ dhruvam ॥  
 matta-pika-datta-rujām ullamādhikaram ॥ anam ।  
 saṅgasukham aṅgam api tuṅga-bhaya-bhūjanam ॥  
 rudranṛpam ūtu vidadhātu sukha-saṅkulam ।  
 rāma-pada-dhūma-kavi-rāja-kṛtam ujjaalam ॥ [Act iii].

Rādhā says to her friend :

“ With the sweet humming of bees the arbour has taken a dreadful aspect and it has been polluted by the perfumes carried in by the soft breeze. Everything is said, ( when I say that ) my life is jeopardized by the cruel shafts of the god of love. The woodland, vocal with the voice of enamoured cuckoos, is sickening. Even (my) limbs ( which are sorrowing for ) the delight of touching ( my lover ) are a source of great terror. ” May this brilliant ( song ) of the poet Rāja, whose epithet is Rāma, give pleasure to the king ( Pratāpa- ) rudra.

### Rūpa Gosvāmin

Rūpa Gosvāmin, as well as his elder brother Sanātana Gosvāmin, was a minister of state to Husain Shah the Pathan king of Bengal. They met Caitanyadeva when he went to the outskirts of Gauṛ, and later on became Vaiṣṇava *sainyāsins*. Caitanyadeva bade them to live at Vṛndāvana and preach their faith there. Both these brothers were great Sanskrit scholars, and at Vṛndāvana they produced volumes after volumes of authoritative works on Caitanya Vaiṣṇavism. Rūpa's literary output was far greater than that of his brother. Among others Rūpa wrote two Sanskrit dramas of no mean merit—the Lalitāmādhava and the Vidagdhamādhava. Besides many lyrical pieces and *stavas* he composed a number of Sanskrit songs after the manner of Jayadeva. These he incorporated in his Gītāvalī. These are also to be found in the Padakalpataru ( the biggest anthology of Bengali Vaiṣṇava lyrics ) and similar works.

These songs are by far the best of the whole lot of such songs as were composed in imitation of Jayadeva. There is a great variety of metres, some of which have been very cleverly adopted

\* Should be read as *cañcalā*.

from vernacular literature. Diction is admirable, and there is always the unmistakable stamp of a talented poet. Rupa however does not employ his own name in the colophon, he has always used the name of his elder brother Sanātana (in double entendre) to show his deep respect to the latter. This has led to a very common mistake many people believe that these songs belonged to Sanātana Gosvāmin.

The following songs are quoted as typical ones

## 1

*anadhigatākasmika-gaḍa-lāraṇam*  
*aṇṇa-mantrausadhi-nikurambam ।*  
*avirata rudita-vilohita locanam*  
*anuśocati tām akhila-kutumbam ॥*  
*deva hare bhava karuṇasatī*  
*sa tava niśīta-kataksa-śarahatā—*  
*hrdayā jīvatu kṛṣṇatanur ālī ॥ dhruvam ॥*  
*hrdī valad-avirata-samjvara patalī—*  
*sphīta-ujjvala-mauktika-samudāyā ।*  
*śītalā-bhūtala-nīśāla-tanur iyaṁ*  
*avasīdatī saṁprati nirupāyā ॥*  
*goṣṭhā janūbhaya-satva-mahāvratā—*  
*dīkṣitā bhavato mādhyama bālā ।*  
*katham arhatī tām hanā sanātana—*  
*visama-dasām guṇavṛnda-vīṣṭā ॥*

✓ Rādhā has seen Kṛṣṇa for the first time, and she is terribly love-sick. So a friend of hers comes to Kṛṣṇa and thus speaks to him

“Not knowing the cause of Rādhā's sudden sickness her entire kinsfolk have resorted to charms and incantations. (But they are of no effect, so) these people have their eyes crimson with shedding incessant tears and are now mourning her. O Lord Hari! Be pitiful, let that friend of ours live,—our friend who is a fragile creature, and yet has been wounded at heart with the keen shafts of your eyes. The burning anguish of her heart has caused to burst all the shiny pearls (of her necklace), she, a helpless creature, is now sinking, her body lying still on the cool floor. O Mādhava, you are one

who has taken upon himself the great sacrificial vow of protection to the whole cowherd settlement ; how can she then deserve such eternally merciless treatment from you,—she who is endowed with all the virtues ? ( Or how can she deserve such a pitiful state as that of Sanātana [ because he is separated from Lord Kṛṣṇa ] ) ? ”

Each line of this song is composed of four feet of 8 moræ each—

*anadhigatūkas- 1 smikagadākārāna- 1*  
*marputamantrau- 1 śadhnikurambam 1*  
*avirataraditavi- 1 lohitalocana- 1*  
*manusocali tū- 1 makhilakutumbam 11 etc.*

2

*tvaṁ kuca-valgita-mayukika-mālā 1*  
*smṛta-sāndrikṣta-taṣṭ-kara-jālū 11*  
*harim abhāsara sundari sīta-veśā 1*  
*rākū-rajamur ayaṁ gurur eśā 11 dhruvam 11*  
*parihṛta-mūḥuṣa-dadhī-ruci-śicayā 1*  
*vapur-arputa-ghara-candana-nicayā 11*  
*karṇa-karambīta-kairava-hūṣā 1*  
*kalita-sanātana-saṅga-vilāsā 11*

Rādhā is eager to meet Kṛṣṇa, and she has now put on proper dress. So a friend urges her to meet her lover and mentions that her spotlessly white dress is very suitable for an adventure in a moonlit night.

“The necklace of pearls is bouncing upon your breasts ; your smiles are condensing the moonlight. O pretty one ! you are dressed in white, you go and meet Kṛṣṇa ; this fullmoon night is now your guide. You are clothed in a garment which is as white as curd of buffalo milk : your body is painted with thick sandal paste. While lilies at your ear are smiling, you have fully anticipated the desires of the Eternal One ( i. e., Kṛṣṇa ; or, you are glad to be attended by Sanātana ). ”

3

*kurvati kila kokilakula ujjvala-kala-nādam 1*  
*jāminir iti jāminir iti jalpati sarisūdam 11*

*mūdhava ghora-vijyoga-lamasi nipapūta rādhā !*  
*vidhura-malina-mūrītīr adhika-samadhirūdha-rūdhā ||*  
*dhruvam ||*  
*nīla-nalina-mūlyam ahaha vīkṣya pulaka-vilā !*  
*garuḍa garuḍa garuḍetyabhirauti parama-bhītā ||*  
*lambhīta-mṛganābhim aguru-kardamam anu dīnā !*  
*dhyāyati śūkaṇṭham api sanātanaṁ anu līnā ||*

This song describes Rādhā's extreme lovesickness when Kṛṣṇa had left Vṛndāvana for good.

“When cuckoos set up a sweet note, (Rādhā takes it to be a thunderclap, and accordingly) she in distress cries for the saint Jaimini (as a protection from thunderstrike). O Mādhava ! Rādhā has fallen down deep in the deepest gloom of separation : she is terribly sick, and her body has become wan and gloomy. Alas ! when she sees a garland of blue lotuses she shudders in terror, and thinking it to be a poisonous snake, she utters the name of Garuḍa ; (when she finds) a pot of *aguru* paste flavoured with musk, (she is reminded of the god of love, and as a protection from him she) prays to the Dark-throated God (Śiva), although she is immersed in the Eternal God (Kṛṣṇa) (or, although she is reclining against her friend Sanātana).”

Each line of this song contains four feet of 6, 6, 6 and 4 notes respectively.

## 4

*apaghana-ghaṭita-ghuṣṭa-gāna-āra !*  
*piñcha-khacita-kunṇita-laca-bhūra ||*  
*jaya jaya vallava-rāja-kumūra !*  
*rādhā-vakṣasi hari-nani-hūra || dhruvam ||*  
*rādhā-dhṛti-hara-murali-tūra !*  
*nayanūñcala-kṛta-madana-tikūra ||*  
*rasa-rañjita-rādhā-parivūra !*  
*kalita-sanātana-citta-vihūra ||*

This song is but a string of vocatives addressed to Kṛṣṇa :

“ All victory be to you, the prince of the cowherds and the emerald necklace on Rādhā's breast. Your body is decorated with scented yellow dust and camphor : your crisp locks are done up with peacock's feather. The notes of your flute destroy Rādhā's self-restraint : with the corners of your eyes you intoxicate ( her ) with love. You have enslaved Rādhā's followers with your loving treatments ; you always sport in the heart of Sanātana. ”

§

*yadapī samādhīṣu vidhir apī pśyati  
na tava nakhāgra-marīcam ।  
idam icchāmi kiśamya tavūcyuta  
tad apī kṛpādbhuta-vicīm ॥  
deva bhavantaṁ vande ।  
man-mūnasa-madhukaram arpay nija-  
pada-paṅkaja-makarande ॥ dhruvam ॥  
bhaktir udañcati yady apī mōdhava  
na tvayī mama tūlāmūlī ।  
paramēśvaratū tad aṣṭaṣṭādhika-  
durghata-ghaṭana-vidhūlī ॥  
ayam avilolayūḍya sanātana  
kalitūdbhuta-rasa-bhūram ।  
nivasatu nityam īhāmṛta-nūdinī  
vīndan madhurīma-sūram ॥*

This lyric is a prayer to Śrī Kṛṣṇa :

“ Even though Brahman is not favoured with the sight of a ray of your toe-nails, even in his supreme contemplations, yet I aspire to covet for this, O Acyuta, only after hearing of your astounding, infinite mercifulness. Lord, I bow to you. Be merciful enough to let my mind, the bee, to suck the honey in the lotus of your feet. O Mādhava ! though not a jot of *bhakti* there is in me to offer you ; yet I know that your Godhead can achieve the impossible. O Eternal One ! may this my mind now be eternally fixed in this lotus of your feet which defies ambrosia, enjoying the essence of transcendental sweetness and love. ”

Each line of this song is composed of four feet containing 8, 8, 8 and 4 morae respectively.

### Govindadāsa

Govindadāsa, one of the greatest of the mediæval poets of Bengal, was born in the third decade of the sixteenth century. He was at first a Śākta, but in 1577 A. D. he was converted to Vaiṣṇavism by Śrīnivāsa-Ācārya. Jīva-Gosvāmin conferred on him the title of *Kavirāja* 'the king of poets' as an appreciation of his high poetic genius.\* The extant Bengali lyrics of Govindadāsa number about five hundred. The following is the only Sanskrit lyric of this poet that is found in the Vaisnava anthologies.

*dhraja-vajrūṅkuṣa-paṅkaja-kalitam |*  
*vraja-vanītā-kuca-kuṅkuma-lalitam ||*  
*vande girivara dhara-pada kamalam |*  
*kamalā-kara-kamalāñcitam amalam ||*  
*mañjula-mam-nūpura-ramañiyam |*  
*acapala-kula-ramañī-kamañiyam ||*  
*atī-lohitam atī-rohita bhāsam |*  
*madhu-madhupīkṛta-govindadāsam ||*

"I worship the precious lotus-feet of One who lifted up the hill (Govardhana), the feet which are bedecked with the (auspicious signs of the) banner, the thunderbolt, the elephant's bolt and the lotus, the feet that are smeared with the scented dust on the breasts of the girls of Vraja, the feet which are fondled by the hands of Kamalā, the feet which are beautified with jingling jewelled anklets, the feet which are desired by damsels of immaculate chastity, the feet which are very red and which emit a very ruddy glow, the feet which have turned Govindadāsa into a bee on account of honey (in them)."

### Viśvanātha Cakravarttin

Viśvanātha Cakravarttin who wrote his Bengali and Sanskrit lyrics under the pen-name of Harivallabha, or Harivallabha-dāsa, or Vallabha was born in Śaka 1586 (= 1664 A. D.). He was a great Sanskrit Scholar, and was the last of the great Bengali Vaiṣṇava philosophers. He was the author of more than a score of Sanskrit

\* Vide Govindadāsa-Kavirāja by Sukumar Sen in the Journal of the Bāṅgīya Sāhitya Parīṣad (in Bengali), 1936 B. 8

works of which the *Sārāthadarsinī*, a commentary on the *Śrīmad-bhagavata* is the most famous. Viśvanātha lived at Vṇḍāvana as a *saṅghyāsīn*.

Viśvanātha compiled the earliest anthology of Bengali Vaiṣṇava lyrics. This work is known as the *Kṣanadīgītacintāmaṇi*, and contains 314 songs in all. In it the poet has incorporated his own poems also. Of these poems only five are written in Sanskrit. The following is quoted as a specimen.

*hari-bhūja-kalita-madhu-mrdulāṅgā ।  
 ta t-amala-mukha-śaśi-vilasad ananḡā ॥  
 rādhā lalita-vlāsā ।  
 adhi yati-śayanam ajani mrdu-hūṣū ॥  
 asakṛd udañcati dhṛtim atī-lajjā ।  
 prema-sudhā-jaladhi-kṛta ॥ ajjā ॥  
 sarabhasa-valita radacchada-pānū ।  
 śrīma sahlāphuta-vapur-apidhānū ॥  
 lañhaka-kāñkṣī-jhañkṛti-rucirā ।  
 parimaṇa-mūlita-madhuvrata-niharā ॥  
 mrgmāda rasa carita-naṁmā ( ? ) ।  
 kṛtādhara-ratimīta cikura-vata-vadanā ( ? ) ॥  
 vallabha-rasika-lulārasa-sārū ।  
 saphalīkṛta-nija-madhurima-bhārū ॥*

No translation of this song is attempted as some of its lines are corrupt. So also are his other poems. \*

### Rādhāmohana Thākura

Rādhāmohana-Thākura was a descendant of the great Vaiṣṇava preacher, Śrīnivasa-Ācāryya. Rādhāmohana was born in Śaka 1620, (= 1698 A. D.) and died in Śaka 1700 (= 1778 A. D.). Rādhāmohana was the *guru* of Maharaja Nandakumara. Rādhāmohana's scholarship was known throughout the length and breadth of Bengal. Rādhāmohana was also a poet of no mean order. His Bengali poems number about a century. Rādhāmohana was rather a slavish imitator of Govindadasa. Rādhāmohana's anthology, *Padamṛta-samudra*, contains four Sanskrit lyrics of his own. This anthology

\* The book in my possession was printed in Calcutta in 1316 B. S. (= 1909 A. D.), and it professes to be a third edition !

is commented upon by Rādhāmohana himself in Sanskrit The following poem will serve as a specimen

madhuśara-rasjita mālaiḥ maṇḍita-  
 jala-ghana-kuñcita keśam ।  
 lalāṭa-vīṇḍita śaśadhara rūpaka-  
 yuvati manohara tesam ॥  
 saḥ hi kalaya gauram udūram ।  
 nandita hūṭaḥ kanti kalevara-  
 garu a maraḥ mūram ॥ dhruvam ॥  
 madhā madhura smita lobhita tanubhrtam  
 anupama bhava vilāṣam ।  
 nija naya raga vimoh ita mūṛasa-  
 vikathita gṛdghaḍa bhāsam ॥  
 paramūḷkamcana kīmcana naragana  
 karuṇā vīṭarāna śīlam ।  
 lobhita dūratī rūdhīmoḥana-  
 nūmaka nirupama-līlam ॥

This poem is an ode to Caitanyadeva before his renunciation "O friend ! just have a look at the high-souled Gaura \* His locks are wooly and are decked with *mālai* flowers, bees are hovering round them and they defy the masses of dark clouds Sandal paste decorations on his forehead beat down the beauty of the moon, his dress carries away the hearts of young women His complexion has beaten hollow the glow of gold and he himself has defeated the proud god of love (in beauty) His smiles, full of transcendental gracefulness and charms and sweeter than honey, have made people athirst His heart is full of his own ever fresh attractions and so it is out through his indistinct and passionate speech He is habitually merciful towards the poorest of the poor as well as towards the rich His unparalleled sweet life has disturbed (even the heart of) the sinner Rādhāmohana

Though Viṣṇava poets of Bengal very seldom wrote in Sanskrit, yet it cannot be denied that Sanskrit influence in their writing was always very great In later times it became so great that some of the poems of later poets can be best taken to be written in corrupt Sanskrit This subject may be treated in a future paper

\* Caitanyadeva in his early life was generally known as Gaura or Gaurāṅga because of his very fair complexion.

**TAMIL RHETORIC AND SANSKRIT LOVE-POETRY—BY**  
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After a scientific and dispassionate survey of the histories and civilizations of mankind extending from China to Peru, Mr. H. G. Wells comes to the solemn conclusion, that man's being is essentially moulded by his environments and that man everywhere is what he is because of his surroundings. That nature which surrounds one's habitat exerts on him a mysterious influence, which man is powerless to resist and that his whole life, his loves and his wars, his character, genius and temperament are subtly but surely modified by that all powerful, kind and generous Mother of nations seems to be his opinion. Astrology is based on the primary belief, which is as old as thinking humanity itself—and this good old faith is confirmed today by science—that there is a definite

who is praised by Humboldt as being "a masterly describer of the influence which Nature exercises upon the mind of lovers" and who, having been a close student of Vātsyāyana's *Kāmasātra*, could not resist the temptation of making all his characters conform to the dictates of *Kāmasātra*, seems also vaguely to have appreciated this truth, for, is not a genius a blind seer of eternal verities? The Sanskrit Rhetoricians did not analyse their love from this standpoint but left their *uddiṣṭa* *vilāsa* sufficiently vague and wide, leaving room for the development of such a study. But the credit of having really discovered the reality of this influence which Nature in the shape of the physical features of a country exerts on the love actions of a human being, belongs to the Tamils whose ancient grammatical work, the *Tolkappiam*, written by a Brahman sage named *Tṛadhamāgni* a disciple of the celebrated Agastya, deals with love and extra-amorous life of a man, as portrayed in literature, from this aspect.

*Tolkappiam* in its third part entitled *Poruladhikāram* or the chapter on objectives, deals with Rhetoric. It consists of nine sections treating of the general principles of love, extra-amorous life, romantic love or courtship and stealthy wooing, wedded love or chastity, contents of songs, involuntary states, figures of speech, prosody and poetic conventions. And of these, the first, third and fourth sections wholly and the others excepting sections relating to prosody and figurative speech partially, deal with the love-songs and love-manners of the Tamils. I have been engaged for the past ten years, studying off and on, this wonderful book which might be deemed contemporaneous with some of the earlier of the *Gṛhya-sātra* texts and I have found that the approach made in this text towards "Love" helpful in explaining away the various seemingly unmotivated love-actions, modes and conventions in Sanskrit. Indeed so scientific and sure are its postulates that I have been tempted to remark elsewhere, that this text is of universal application and that with its aid, one can adjudge and rightly appreciate the worth of world's love-poetry generally.

I will try to give here a concise account of the Tamilian theory of love, resting my observations on the aphorisms contained in the "general" section of *Tolkappiam*. The normal type of marriage

amongst the ancient Tamils was courtship and marriage, corresponding to the *Gāndharva* of the Sanskritic classification. This again, was analysed and dealt with in detail under five heads and came therefore to be called the *Aintinai* or the fivefold love. The other seven kinds of the Aryan marriage were also known and practised, the *Brāhma*, *Ārṣa*, *Daiva*, and the *Prājāpatya* by the Brahmans and the *Āsura*, *Rakṣasa* and the *Paiśāca* by the lowly. These were called the *Peruntinai*, the superior or the supranormal love and the *Kaikkilai*, the inferior or the infra-normal love. This is borne out by the very first aphorism of the section relating to general principle of love in *Poruladhikāram* which runs,

“ *Kaikkilai mutalā-p-peruntinai-y-iṟuvay*  
*Murppaṭa-k-kilanta-v-elutivai-y-enpa.* ”

( Tol. Porul. I. 1. )

( Translation )

“ *Kaikkilai* as first and *Peruntinai* last

‘Primarily are reckoned seven tinais, they say.’ ”

The five varieties of normal love are, wooing, parting, pining, married love and sulking. The sixteenth aphorism in the section affirms this.

“ *Puṇartal piritai iruttai irangal*  
*Uṭal avarṭi (n) nimittam enṇivai*  
*Terunkalai-t-tinaik-k-uripporule.* ”

( Tol. Porul. I. 16. )

( Translation )

“ Union, parting, patient stay, wailing

And sulking and their incidents—these

When analysed, are appropriate actions. ”

Of these, union refers to the stage of actual courtship or secret or stealthy and illicit union through mutual consent of parties. Parting occurs, when the lover is forced to tear himself away from the embraces of his ladylove. Patient stay relates to chaste domestic love of the wedded pair. Wailing is the moan of the ladylove at the callous desertion of her mate. Sulking betokens the occasional love-quarrels occurring between the man and his wife, begotten of that jealousy in love, which brooks not the idea of infidelity on

the part of the husband, being based essentially on the desire for the complete possession of his love

Of these five varieties of love, omitting parting which is assigned to the dreary dread waste called *Palai* corresponding to what is known as the desert, the other four of the love-actions are assigned to definite geographically determined regions by this ancient Tamil text, as being actions that are appropriate to those particular climes. Thus the aphorism states,

“*Atarṇu*

*Naṭutan aṁṁai aṁ naṭutai a-t-olaiya-p*

*Paṭutirai aiyam pṭṭiya paṇṇe*

(Tol Porul I 2)

(Translation)

“Of them,

The middle five tinais, the middlemost one excepted  
Of the roaring ocean-clad earth, form sundered nature

Of the fivefold love, the middlemost one is parting being the stage of suspension, occurring between wooing or pining and marriage or sulking, to which the *Palai* is assigned. The other four states are assigned to the quadruple featured earth, the fourfold division of land being into mountains, forests, plains and the seacoast. This again is brought out by the subsection,

“*Māyon meya Katurai-y ulakamum*

*Ceyon meya marvarai-y ulakamum*

*Ventan meya tṇ pūnai-ulakamum*

*Varuṇan meya perumanai-ulakamum*

*Mullai, kuṇṇai marutam neytala*

*Colliya muṇaiyāṭ collavum paṭume*

(Tol Porul I 5)

(Translation)

The forest abounding world where dark-hued Viṣṇu abides  
The dark mountain world where the ruddy Kumara sports  
The sweet-watered world where the lordly Indra stays  
And the wide sanded world which Varuna rules  
*Mullai, Kuṇṇai, marutam* and *neytal* respectively  
As detailed here are also duly treated

These two aphorisms along with the sixteenth quoted supra, prescribe the proper love-actions that pertain to, being in fact dictated by, particular geographical features of the four-featured earth. They postulate homely love and the chaste patient stay for the region of forests which they call *mullai* or jasmine, secret mating for the mountainland of *Kurinji*, love-quarrels and bickerings for the well-watered plains called *Marutam* and moaning by the deserted lady-love for *neytal* littoral land. The Tamil seer recognises that each of these regions does exert a certain subtle influence which tends to modify the love-modes obtaining in that clime.

Let us here stop awhile and enquire how regional characteristics affect a man's disposition. There is the forest-land first which disports an immense pasturage designed by a kind and generous Providence, for the rearing of cattle, an avocation from which was evolved the race of shepherds. The patron deity of these woods was Viṣṇu, the dark-hued Lord of Protection, who incarnated in their midst, was born a cowherd, protected his race from oppression, performed miracles and was worshipped by them. Their cattle after grazing the live long day in the rich forests, yielded potsful of milk, which they converted into curds and butter and thus gained plenteous wealth. Thus this shepherd race was enabled to eke out an honest living by a very innocent calling, and their life knew not any harm to either man or beast. Is it any wonder then, that such a serene and peaceful life should profoundly affect their domestic lives also, raining on it peace, purity and innocence, three essential virtues comprehended under chastity? The perfume breathed by such chaste and contented households travels far, and wins admiration all round, like the Jasmine blossoming in the unespied corners of the forest, which yet arrests the attention of the passer by through its mild fragrance and so begat for this region and its lovemode the appellation of *Mullai* or the Jasmine.

Next comes the mountainland of which *Kuriñci* is the most prominent flower. The region favours not tillage. Nor could any cattle-breeding be attempted. Its riches lie in the mountain-forests, their timber and their wild animals. Man had to lead a hardy life there, felling the trees, hunting the animals and gathering honey, subsisting on fruits, honey, flesh of animals hunted down and the

straggling wild grains that grew there all untilled. This stern necessity which drove him to manual labour and hunting for his livelihood, rendered him fierce and bloodthirsty and so helped to breed a race of hunters and hillsmen, the bare bleak rocks and the frowning crags around imparting some of their own ferocity to their innate martial spirit. And their God was Kumāra the youthful lord of warring hosts, who chose his wife from among them and for their sake abode eternally on all mountainheights. The love-action accordingly was secret love and stealthy mating, the illicitness of their loves being an accordant mode to the general state of lawlessness all around.

Next in order come the fertile plains with their prosperous cities. Indra, the God of showers, who was their patron deity, in his bounty, kept the rivers and tanks flooded and full and rich tract blossomed with plenteous grains. The agriculturists who inhabited these regions had simply to prepare the soil and turn the sluices on to them, and thus thrived this race, free from care and trouble, and they lived like gods on earth, cultivating the land and the fine arts alongside of each other. The muses came down from their heights and abode with them. They lived an aesthetic life with a continued round of feasts and festivals and adored Indra. The love-action appropriate to this clime was sulking on the part of the housewife, for in the wake of such a highflown civilisation, there came in concubinage and polygamy, those inevitable products of material prosperity and a maddeningly luxurious city-life.

The last and the least prosperous of lands was the *Neytal* or the littoral land. The waste of sands along the seashore favoured not cultivation. Nor could you hunt or tend cattle. The only source of wealth for them was the sea and they pitted themselves, therefore against its raging waves, braving the squalls and the monsters in the sea. The fisherman was thus faced with a precarious existence and daily did he march ahead of the breakers to return with his barge laden with fish, which his wife bartered away for their necessities. With all this misery staring in their face, it is not unnatural to surmise that the young men of their community, were loath to burden themselves with wedded spouses and this along with the exigencies of their avocation which entailed frequent

journeyings, gave rise to their frequent partings and desertions leaving the betrayed maid to her unceasing moan, which is its prevalent love-mode.

The above short account should help us to understand clearly how the geographical features of any country determine the character of its inhabitants, their manners and modes of life. The truth that underlies this proposition was clearly felt by the Ancient Seer, when he posited land and time as the essentials as he calls them, for the love-modes, as in his aphorism,

*"mutal-enap-paṭuratu nilam-polut-tranṭin  
Iyalp-ena molipa-v-iyalp-unarntere."*

(Tol. Porul. I. 4.)

(Translation)

"The essential is of both land and the time  
The inherent nature, say the discerning seers"

I would draw pertinent attention to the two expressions, "essential" and "the discerning seers." These denote that the nature of the land was the prime determinant or the prescriber of these lovemodes and that it was only those people who had approached the topic with some amount of perseverance and discernment that were enabled to discover these laws.

Along with land, the time element or season and hour was also taken up as an essential. That the changing seasons causing variations in the weather and climate and so naturally affecting the temper and moods of man exposed to their inclemencies should in turn influence the activities of men, should need no explanation. The following are the aphorisms prescribing the appropriate season and hour.

*"Kāru mālaiyu nullai"*

*"Kuriñci"*

*latir yamam enmanār pulavar"*

*"Pani-y-etir parumanum urillena molipa"*

*"Vaiṅkarai viṭṭyan marutam"*

*"Eṭṭaṭu"*

*neytal ātan meṭṭeṭat tenrum"*

(Tol. Porul. I. 6-10.)

( Translation )

" Early winter and dusk are for mullai "

" Kuriñci has

Late winter and midnight, say the learned "

" The season of early snows, also accords, they say "

" Daybreak and morning are for marutam "

" Evening hour

For neytal action, as most fitting, should also follow "

I will dismiss this part with but a brief explanation. The dusk is the hour of rest and cessation from toil for the shepherd who returns home at that hour with his flocks. Thereafter is his hour for love and winter is the season which most excites amatory propensities. Similarly, stealthy love seeks the hour of midnight for its gratification, when everybody is laid up in slumber and it needs wintry showers to prevent people from stirring out of doors and disturbing their rendezvous. It is the morning hour whatever might be the season, at which the gallant returns to his wife after a night's sojourn abroad and the patient wife who had been keeping a lonely vigil during the livelong night is naturally provoked. Then does sulking appear. In the Neytal land, the fisherman betakes himself to the sea at the evening hour leaving his women to their anxious moan.

It should not for a moment be imagined that the above aphorisms and observations are applicable only to the Tamil country and the Tamil races. Land is divisible into mountains and forests, plains and seacoast all over the world, and humanity is subject to the dominion of love everywhere. And if at all there is any truth in this doctrine, it stands then to reason to conclude that physiological characteristics should tend to determine the nature of men's activities elsewhere also. So it was that I observed at the outset that Tolkappiam was a text which is of universal application and that the world's literature as a whole could be adjudged and its worth ascertained by an application of its principle.

Nor is my conclusion belied by what we study from the literature of other climes. I will here adduce a few lines from the English poets to illustrate my point. The first I would present is from Robert Browning's *Prophyria's Lover*. Sings the poet with true insight,

“ The rain set in early to-night,  
 The sullen wind was soon awake,  
 It tore the elm-tops down for spite,  
 And did its worst to vex the lake ;  
 I listened with heart fit to break,  
 When glided in Porphyria ; straight  
 She shut the cold out and the storm

+ + +

So, she was come through wind and rain  
 Be sure, I looked up at her eyes  
 Happy and proud ; at last I knew  
 She worshipped me. ”

The master poet with true insight, fixes up here winter, rain, and the hour of midnight for his Kuriñci tryst. For the Neytal hour and the evening moan, we have a brilliant sketch in Ch. Kingsley's “ *The Three Fishers* ” where he introduces the full pathetic burden,

“ Men must work and women must weep  
 Though the storms be sudden and waters deep  
 And the harbour bar be moaning ”

with an occasional twist in each of his three verses therein. The reason for this ceaseless wail is brought out in the burden of another of his verses in the same song, where he observes,

“ Men must work and women must weep  
 And there's little to earn and many to keep  
 Though the harbour bar be moaning. ”

Tennyson's *Mariana*, who seated on the lonely moated grange wept out,

“ My life is dreary  
 He cometh not ” she said ;  
 She said “ I am weary, weary  
 I would that I were dead ”

would also be a good instance of the Neytal love-mode. There are not many good instances of Marutam love in English since concubinage and polygamy are discountenanced by the English, except if it be that Guenevere's passionate outburst against Lancelot, learning of his attentions to Elaine, be taken as such. But then,

Elaine is such a chaste and loving maid and Guenevere is so much a sinner, that we are afraid to offer it for comparison. But the vehemence of a slighted wife who has cause for and is truly offended is affected there. Pastoral lovesong, partaking of the mullai character is a feature in the literature of all nations and the amorous shepherd tending his flocks in the dales and wooing Amarryllis in the shade is a familiar theme.

But perhaps the most telling illustration would be the story in Wordsworth's "Ruth or the Influence of Nature" where the mountaineer youth from across the Atlantic, wooed the fair maid's heart with tales of his hunt and hillside pleasures and after eloping with her, deserts her on the beachside, where pining after her departed lover, she turns mad. I will let the poet himself sing the tale.

"Sweet Ruth!" And could you go with me

My helpmate in the woods to be

Our shed at *night* to rear

Or run my own adopted bride

A sylvan *huntress* at my side

And drive the flying deer—

"Beloved Ruth!" — No more he said.

The wakeful Ruth at *midnight* shed

A solitary tear;

She thought again — and did agree

*with him to sail across the sea*

And drive the flying deer.

+ + +

Meanwhile, as thus with him it fared,

They for the voyage were prepared,

And went to the *sea-shore*;

But when they thither came, the youth

*Deserted* his poor bride, and Ruth

Could never find him more.

In this song Wordsworth has been far truer than he knew or guessed when he styled the piece, "The Influence of Nature". The poet perhaps intended to say that the innate lawlessness of the mountain youth, made him abandon his ladylove on the strand

But, I would venture to suggest here, and it should also be abundantly clear from my foregoing remarks, that it was not so much the blood as the characteristic of the land geographically determined, that was responsible for his desertion. For, is it not Neytal where he abandoned her and is not desertion on the part of the male and wailing on the part of the lady-love the essential love-action of that region?

But let me leave this substantiation here, and address myself to my appointed theme. My endeavour hereafter would be to show how far the foregoing rules have been observed in the practice of the Sanskrit poets and by Kālidāsa especially as being their foremost representative.

It is the Dramatic literature in Sanskrit, that gives us a good idea of the loves and marriages of their heroes. In *Śakuntalam* we have the Kuṇṇici and illicit union. The mountains and their wild animals, the elephant and the lion and tender-eyed gazelle figure conspicuously therein. The marriage effected is Gandharva and it is interesting to note that after all the repudiation and suffering the reunion is effected only in the hermitages on the Himalayas. The same Kuṇṇici love begins the tale of *Pikraī or aśṭya* also, though towards the end the king returns to the city or the Marutam land and therefore is the play rounded off with a formal marriage characteristic of the marutam region.

Unbridled passion or excessive love on the part of the male, whether the same finds its outlet in legitimate polygamy or illicit intercourse with courtezans and the consequent sulking on the part of the senior legitimate wife, is the characteristic of marutam region and we have this element brought out in the song of Hamsapadikā in *Śakuntalam* somewhat vaguely, in the city life of Pururavas and the attitude of his Queen in *Pikraī or aśṭya* a little more prominently and in *Malaīkāgnirā* fully. The monarch being in the mountain forests has recourse to Gandharva marriage or Kuṇṇici love, but when once he returns to the city, the sp ill of the marutam is on him fully and he waits till the lady of his love is bestowed on him formally in marriage, marriage a cord rā, to rites being the only form permissible in that region.

Graceless desertion and consequent lament of the lady-love is a thing unheard of in Kālidāsa. His male characters are so noble

and his heroines are so dowered with intelligence that they scarcely allow themselves to be betrayed into any false step. It is only in *Sakuntalam* that a repudiation occurs, but the hero is presented as a virtuous monarch labouring under a delusion and his character vindicated by the introduction of a curse in the play and the whole thing is but a ruse adopted by the monarch to assure the courtiers of his wife's virtue, in the original

But the mullai love of the chaste wife, patiently waiting finds its best depiction in a narrative poem of his viz the *Meghadūta*. The Yakṣini in Alakā drags along a dreary year of existence, parted from her mate, abandoning all her fineries and ornament, with but a single braid anxiously awaiting the expiration of the period of her lord's curse. At the time of early winter, that preeminently mullai season, the Yakṣa espies a cloud and then bethinking himself of the sad neglected state of his well-beloved wife, beseeches the cloud to convey his message to his lady who is placed in a truly mullai surrounding. The flowers around her are in a state of eternal bloom, but her eyes delight not even in the cool rayed moon. She is lost in anxious thoughts of her husband reflecting how soon he should be restored to her. And to her at the mullai hour of nightfall, the cloud is advised to deliver his message. Sings the Yakṣa,

*“Savyāpāram aham na tatthā pīdayed viprayogah  
 Śaṅke rātrau gurutaratucam nirvinodam saḥ him te ॥  
 Matsandeshah sukhayitum alam paṭya sādhuṃ nidritha  
 Tām unnidrām avanīṣayanām saudharātāyanasthah ॥*

(Megha II 27)

(Translation)

“Her who is busy with household cares, my separation will  
 not so affect during day,  
 But I fear me much, excessive grief would assail of nights  
 your cheerless friend !  
 So should you see the virtuous one at the hour of dusk  
 breathing my message of comfort  
 Standing nigh her chamber-window in my mansion as she  
 rolls, sleepless on ground

We have in the same poem a picture of Kuriñci love in his description of the unbridled passions of Vidiṣā's gallants who take their fill of pleasure in the Nicaia's grottoes (Megha II. 25), and a fine picture of Marutam jealousy in his *abhijñana* verse

“*bhṛāścāha tāmapi śayane*” etc. (Megha II. 50.)

Having adverted to his narrative poem, I may perhaps draw the attention of my readers to a very interesting fact in *Kumāra-sambhava*. There, the great Lord Śiva is depicted as a being engaged in austerities. But what place did he choose for his penance? He chose unluckily for his penance and luckily for the Gods, the Kuriñci land of Himālayan groves, and being so stationed how could he resist the shafts of love? If he had chosen *Pālai*, possibly he could have been steady in his penance and unassailable to Cupid. But having chosen the mountain land deliberately, he could not escape the lure of the mountains and he was easily ensnared by Parvatī, even when the shafts of Cupid were unavailing against him. Students of Kālidāsa are sure to remember that it was on the Himālayan slopes that Lord Śiva declared his love to Pārvatī crying out,

“*Adyaprabhṛtyarānatāṅgi tarāsmi dāsah  
Kṛtastapobhiḥ—*” (Kumār V. 86.)

(Translation)

“Henceforth, O drooping-limbed one ! I am your slave  
Purchased by your penance —”

though the marriage rites are performed later in the city of Auśadhiprastha according to marutam fashion. In fact Kālidāsa shows such a wonderful insight into the workings of Nature and its influence on the mind of lovers, that every one of the directions given in the *Tolkāppam* are found fulfilled by him, and I feel, I can easily edit the text of his *Śakuntalam* bringing every single sentence in it, within the purview of one or the other of the sections of this wonderful rhetorical text.

Leaving Kālidāsa here, it is time we turned to some of the other prominent dramas in Sanskrit Literature. Bhavabhūti, the other great master in Sanskrit Literature, has attempted but a single love drama viz. *Malatīmādhava*. There the scene is laid in the city or marutam land. We have accordingly a marriage with appropriate

riter, though we do not have the sulking. In *Mr̥cchakaṭika* and its double the *Daridrāratudatta* also, we have the scene laid in the city—a marutam tract—where the gallant heroes lavish their wealth and affection on a courtesan Vasantasenā, though the wedded Brāhminī at home, possibly in emulation of the story of the great lady of chastity in the south, Kannakī, suffered uncomplainingly all the misdeemeanours of her husband without rising to the full rage of a sulking wife. Harṣa's *Nāgārāja* begins with a Kuṣīnci love, though it ends with Jimūtavahana's deed of self-sacrifice on the bare bleak rocks becoming the region of arid Palai. His other plays *Ratnāvalī* and *Pratyadarsikā* form plays involving the love intrigues of amorous, polygamous monarchs and thus affording scope for the full play of jealousies and sulking characteristic of marutam, and in every one of these plays, it might be observed, that the heroine is finally bestowed on the hero in due form and that wedding proper, to the accompaniment of solemn marriage rites, takes place. So is it also with *Karṣārānjanī* and *Śaṣṭha Vāsavadattā*. In the latter of these we have regular wedding and the introduction of the courtesan Viracikā in the dream-talk of Udayana. The *Pratijñāyugandharayana* gives some scope for the introduction of the Palai action of elopement or the abduction of Vāsavadattā.

Thus we are enabled to see that Sanskrit Literature also in its essentials conforms to the canons of literary criticism laid down by the ancient Tamil grammarian. Whence came this strange coincidence? The answer to me, at any rate, seems to be clear and simple. Any work of art, in whatever form expressed, whatever, might be its native clime and whatever its method, is bound to agree in its essentials, since there is the same common substratum of an aesthetic human agency behind it, and that all art is true, only in so far as it has a universal appeal; or confining ourselves to India alone, could it be that Tolkappiar, as Tṛṇadhūmagṇi is also called, founded his work on the basis of a culture which formed the ground-work for Sanskrit culture, also arguing thus for the essential unity of Indian culture? But that is a question which has wider bearings, demanding a separate treatment, and I shall content myself here with leaving it for my readers to ponder over.

**A FEW PARALLELISMS OF THOUGHT IN SANSKRIT  
AND ENGLISH POETRY—BY LAKSHMAN SARUP, M. A., D. Phil.  
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I have jotted down a few parallelisms of thought in Sanskrit and English poetry. These notes were taken at random. They are not the result of a deliberate and systematic study. I have however reasons to believe that a methodical and comparative study is sure to bring out better results.

Shakespeare in his Sonnet XV has the following lines :—

When I perceive that men as plants increase.....  
Vaunt in their youthful sap, at height decrease.

These lines recall to one's mind the following *Śloka* form the *Kaṭhapaniṣad* :—

सस्यमिव मर्त्यः पच्यते सस्यामिवाजापते पुनः । L. 1. 6.

In Sonnet No. XLIII, we read the following lines :—

All days are nights to see till I see thee  
And nights bright days .....

With these one may compare the well known *Śloka*

या निशा सर्वभूतानां तस्यां जागर्ति संयमी ।  
यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनेः ॥

In stanza No. 1353 on p. 226 in Peterson's edition of the *Subhāṣitavālī*, attributed to Bhāsa, the poet has painted a picture of an ideal wife. The stanza is the following :—

दुःखार्ते मायि दुःखिता भवति या हृष्टे प्रहृष्टा तथा  
दूने दैन्यमुपैति रोषपरुषे पथ्य बचो भाषते ।  
कालं बोधि कयाः करोति निपुणा मत्संस्तवे रज्याति  
भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

“She grieves when I am distressed, rejoices when I am happy.  
She is sad when I am depressed, speaks gentle words when I am

harsh with rage. She knows her time, relates charming tales, and is pleased when I praise her. She is one yet she is many: she is my wife, my best guide, my friend and my most charming maid."

Wordsworth wrote a poem in honour of his wife. The poem is entitled *She was a phantom of delight*. I quote a few lines :—

'A perfect woman nobly planned  
To warn, to comfort and command'

The lines are almost a paraphrase of the fourth pāda, with which may also be compared Pope's lines of admiration of Bolingbroke :

'Thou wert my guide, philosopher and friend.'  
Even the words are identical.

In the first canto of the *Kumārāsāmbhava*, Kālidāsa has painted a brilliant picture of the Hīmalayas. In one of the stanzas, he has described a high hill: It is so lofty that there is always sunshine on its summit although clouds are always hovering around its middle part. This fact is known to the divine saints who enjoy the sunshine whenever they get fed up with rain at the foot of the mountain. However, we are not immediately concerned with the divine saints. It is the picture of a high mountain with its waist surrounded by clouds and its summit always bright with glorious sunshine, which we want to take into consideration. The stanza is the following :—

आमेल्लं संचरतां घनानां छायांमघः साहस्रतो निवेद्य ।  
उद्देजिता दृष्टिभिराभ्यन्ते गृह्णाणि यस्यातपयन्ति सिद्धाः ॥ ५ ॥

Goldsmith has also painted a picture of a high hill in his *Deserted Village*. It is almost identical with Kālidāsa's description. I quote the following lines from the *Deserted Village*

"Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head."

Compare अमेखलं with 'round its breast', संचरतां घनानां with 'rolling clouds' and आतपवन्ति शृङ्गाणि with the second line.

Shakespeare in his *Sonnet* No. XX has the following lines :—

' A woman's face with Nature's own hand painted .....  
And for a woman wert thou first created.'

These will readily recall to one's mind similar lines from Kalidāsa and other Sanskrit poets.

In a remarkable stanza, Bhartṛhari has described the supreme power of time. The stanza is the following :—

सा रम्या नगरी महान्तं नृपतिः सामन्तचक्रं च तत्  
पाशैर्वै तस्य च सा विदग्धपरिपक्ताश्चन्द्रबिम्बाननाः ।  
उद्धृतः स च राजपुत्रनिबद्धस्ते चन्दिनस्ताः केयाः  
सर्वे यस्य वशादगात्सृष्टिपथं कालाय तस्मै नमः ॥

Shakespeare has similarly extolled the greatness of time in the following *Sonnets*.

### Sonnet LX

And Time that gave doth now his gift confound.  
Time doth transfix the flourish set on youth,  
And delves the parallels in beauty's brow;  
Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow :

### XII

And nothing 'gainst Time's scythe can make defence

In a beautiful poem, Browning has expressed the idea that the happiness of a man depends on his capacity and not merely on his association with the great. He has given a simile, i. e. the volume of water spouted by a fountain depends on the size of the tube and not on the depth of the sea with which it is connected. This finds expression in the following lines from 'Cleon'.

They praise a fountain in my garden here  
 Wherein a Naiad sends the water-bow  
 Thin from her tube, she smiles to see it rise.  
 What if I told her, it is just a thread  
 From that great river which the hills shut up,  
 And mock her with my leave to take the same ?  
 The artificer has given her one small tube  
 Past power to widen or exchange What boots  
 To know she might spout oceans if she could ?  
 She cannot lift beyond her first thin thread :  
 And so a man can use but a man's joy  
 While he sees God's.

A similar idea is expressed in the form of *anyokti* by Bhartṛhari in the following *pāda* :—

कूपे पश्य पयोनिधावपि घटो गृह्णाति तुल्यं जलम् ।

Shakespeare has divided human life in seven stages. The following lines are taken from *As You Like It* :—

Jaq. All the world's a stage,  
 And all the men and women merely players :  
 They have their exits and their entrances,  
 And one man in his time plays many parts,  
 His acts being seven ages. At first the infant,  
 Mewling and puking in the nurse's arms.  
 And then the whining schoolboy, with his satchel  
 And shining morning face, creeping like snail  
 Unwillingly to school. And then the lover,  
 Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow. Then a soldier,  
 Full of strange oaths, and bearded like the pard,  
 Jealous in honour, sudden and quick in quarrel,  
 Seeking the bubble reputation  
 Even in the cannon's mouth. And then the justice,

In fair round belly with good capon lin'd,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances;  
 And so he plays his part. The sixth age shifts,  
 Into the lean and slipper'd pantaloon,  
 With spectacles on nose and pouch on side,  
 His youthful hose, well sav'd, a world too wide  
 For his shrunk shank; and his big manly voice,  
 Turning again toward childish treble, pipes  
 And whistles in his sound. Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans everything.

As You Like It : Act II Scene 7; ll. 139 to 166

Bhartrhari has also divided human life in five different stages. The stanza is the following :—

क्षणं बालो भूया क्षणमपि युवा कामरसिकः  
 क्षणं वित्तहीनः क्षणमपि च सपूर्णविभवः ।  
 जराजीर्णरङ्गेनैव बलीमण्डिततनु-  
 र्नेमः संसारान्ते विशति यमघानीयवनिकाम् ॥

Bhartrhari's five stages find their correspondence in the seven of Shakespeare. The *Bala* stage corresponds to 'the whining school-boy' etc. *Yuva kama-rasikah* corresponds to 'the lover sighing like furnace'... *Vittair hinah* corresponds to the 'soldier.... seeking the bubble reputation' and riches, and *Sampanna-vibhatah* to the 'justice in fair round belly with good capon lin'd'. *Jara-jirṇair angair* corresponds to 'the lean and slipper'd pantaloon...for his shrunk shank.....'

It may be remarked *en passant* that Bhartrhari's description has a greater universality. Every one more or less passes in life through vicissitudes of good and bad circumstances, of wealth and poverty. Every one need not necessarily be a 'soldier' and a 'justice'. But there is a remarkable similarity in the description.

Of all the Sanskrit poets, Bhavabhuti will probably be described as a poet of romantic love. His ideal of love is eternal, unchangeable,

and indescribable something This ideal finds expression in the following stanza in the *Uttararāma-caritam* Act I

अद्वैतं हृदयद्वयोरनुद्यमस्तर्वास्ववत्यामुप्य  
विभ्रामो हृदयस्य अत्र अत्र सा परिमलहापोभस ।  
कालेनावरणात्मनात् परिणते सत्त्वोदसरे स्थितं  
अत्र येन हृदयमुत्पद्यमानम्येकं हि तत्राप्यते ॥ ३९ ॥

With this may be compared the following Sonnet of Shakespeare —

Sonnet CXVI

Let me not to the marriage of true minds  
Admit impediments Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove  
O, no ! it is an ever-fixed mark  
That looks on tempests, and is never shaken,  
It is the Star to every wandering bark,  
Whose worth's unknown, although his height be taken  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come,  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom

The Sonnet is almost a paraphrase of the stanza of Bhavabhūti

## **VIII : Technical Sciences**

THE SIX GUNAS IN THE KAUTILĪYA—BY DR. NARENDRA NATH  
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The later portion of the *Kautilīya* contains a treatment of the steps to be taken by the ruler of a State pursuant to his relations with the neighbouring States. For convenience of treatment, the neighbouring States together with the said ruler, with reference to whom the consideration of a particular situation is made, were confined to twelve. These twelve rulers constituted a *maṇḍala* (circle of States) and the aforesaid ruler was called the *vijigṛṣu* (*lit.* bent on conquest) who, to avoid misunderstanding, may be called the central ruler and whose State may be called the central State. In the present paper, I propose to deal with the six 'courses of actions' (*śadgunas*) and their various combinations which a ruler should adopt in particular circumstances. The six 'courses of action' are: (i) *Samdhi*, (ii) *Vigraha*, (iii) *Yāna*, (iv) *Āsana*, (v) *Samśraya*, and (vi) *Dvaidhibhāva*.

*Samdhi* is a treaty of peace made by the belligerent parties to bring about a cessation of hostilities. It may also be a form of compact or alliance between two or more rulers to carry out works in which they have a common interest.<sup>1</sup>

The term '*vigraha*' has two senses: (1) The mere declaration of war without the actual waging of war for the time being. This meaning becomes patent in the combination of the '*courses of action*' called *vigrahyāśana*, i. e. resorting to *āśana* (outwardly calm attitude towards the enemy) after the declaration of hostility. (2) According to the second sense, *vigraha* is the actual waging of war. In coming to a decision as to which 'course of action' is to be adopted, this latter signification is kept in view.

1. For details about *Samdhi*, see my *Inter-State Relations in Ancient India* (called *I. S.* later on), pt 1, pp. 39 ff.

Asana consists in the assumption of an outwardly calm and inactive attitude towards the enemy after the formal declaration of hostility. The object with which this course is

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adopted is three-fold, viz (a) the enhancement of one's own strength by various means during the time this line of action lasts, (b) the reduction of the strength of the enemy by intercepting supplies from outside, alienating if possible the allies of the enemy and such other measures and (c) ignoring for the time being the actions of the enemy probably with a view to have a suitable opportunity to strike a blow. That asana is a course of action after the declaration of war and not merely an inactive anticipation of the opening of hostilities by the enemy is clear from the *Kāmandakīya* (XI 35) which explains that asana is a form of *vigraha* (war) like *yāna* (march to meet the enemy) [ *yanasane vigrahasya rūpam* ]

Yāna is marching to face the enemy while *samśraya* is consigning oneself to the protection of a power or powers competent to help him in his difficulty in the face of the enemy. Its essence according to Kautilya, is *parārpana*. The protection afforded to

Yāna (attack) and samśraya (resignation to the protection of a powerful State);

the sovereign brings to the protector some material gain sooner or later as his remuneration or compensation for the loss and risk undertaken by him. The amount of this gain used no doubt to be large because in a comparison between *samśraya* and the next 'course of action' called *dvaidhibhāva*, the latter is preferred by Kautilya as it leaves freedom of action in a large measure, and conduces to one's own interest, while the former does not. *Samśraya* attains its most unfavourable form in the circumstances in which the weak adversary has to sue for the same from the enemy himself. Two cases are distinguished with in this form, one more distressful than the other. When the protection of a neighbouring sovereign as strong as the enemy is not forthcoming, the one attacked by the enemy has no other alternative than to appease the latter by offering him presents of treasure, army or

1 The weak king is advised to carry on the negotiation with the powerful adversary from a distance as it is extremely dangerous for the former to have a personal interview with the latter in such a situation

land calculated as sufficient to meet with his approval, but when even this fails to bring about the cessation of hostility, a complete surrender of him and his kingdom has to be made.<sup>1</sup>

When a sovereign happens to be attacked by two powerful sovereigns, he is advised to have recourse to *saṃśraya* with the nearer one, or to have *kapāla-saṃśraya* with both, telling each of them that unless he is shown mercy, he will be ruined by the other.<sup>2</sup> In the case of failure to protect himself and his own by these two means, he can approach the ruler of the Medium, the Super State, or any other kingdom within the *maṇḍala* for *saṃśraya*. Besides this 'course of action' there are other alternatives open to him, but as we are now concerned only with *saṃśraya*, these means of deliverance have been left out of consideration.<sup>3</sup>

The meaning of *dvaiddhībhāva* can be gathered from two or three passages in the *Kautilīya*.<sup>4</sup> It is composed of the elements of both

<p><i>Dvaiddhībhāva</i> (dual courses of action)</p>	<p><i>samdhī</i> and <i>vigraha</i>, and consists in the continuance of one's own undertakings through <i>samdhī</i> with one party, and the destruction of the same of the other party by carrying on <i>vigraha</i> with him. The pursuit of this line of action should, of course, be based on a consideration of the circumstances then prevailing with a probability of the ultimate success or the comparative gain of the sovereign taking to <i>dvaiddhībhāva</i>. In the <i>Kaṇḍakīya</i>,<sup>5</sup> <i>dvaiddhībhāva</i> has been represented as a kind of double-dealing. When the danger of invasion is apprehended by a sovereign from two powerful States, the former may adopt <i>dvaiddhībhāva</i> by</p>
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1. I have called him self-sulmitter (*daṇḍopānata*) and the stronger sovereign 'dominator' (*daṇḍopānāyin*). The obligations of both and the means of deliverance of the former have been detailed in the *I. S.*, pt. I, pp. 61-68.

2. It is not clear whether this *saṃśraya* is extended to the sovereign in difficulty in exchange for some material consideration. In *Kapāla* treaty, which is a form of *bhīna-samdhī* i. e. treaty of peace (vide *I. S.*, p. 47), a very large indemnity is paid, but *saṃśraya* may stand on a quite different footing from this form of treaty of peace.

3. For the details about *saṃśraya* given above, see *Kautilīya* (*K*) VII, ch. 2.

4. *K.*, Vol. I, pt. I, p. 22, 23, ch. 3, p. 27.

5. *Kāma*, XI. 23-26.

outwardly resigning himself to the mercy of each of them but actually trying to do them harm by pitting the one against the other or by other means. Precautions are taken that each of the two powerful sovereigns remains ignorant of the lip-deep surrender of the king to the other. This form of *dvaiddhibhāva* is quite different from the one of which I have spoken above as found in the *Kauṣīlyā Śamkarāya*, the commentator of the *Kāmandakīya*,<sup>1</sup> however states that *Kauṣīlyā* also speaks of the second form of *dvaiddhibhāva*. The passage<sup>2</sup> upon which he relies does not, however, clearly show that *Kauṣīlyā* means this form of *dvaiddhibhāva*, and not the first form. There is no mention of this form in the *Kāmandakīya* which *Śamkarāya* explains as an intentional omission, because, implied in *samdhī* and *vigraha* it requires according to him no express mention. The explanation is not however satisfactory, because though all the 'courses of action' are ultimately reducible to two viz., *samdhī* and *vigraha*, yet all the six are treated in detail in view of the changed circumstances in which each is adopted and the peculiarities attaching to each. *Kāmandaka* in fact dwells on five of the 'courses of action' at length, and there is no reason why an exception should be made in the case of the sixth. To my mind, *dvaiddhibhāva* in its character as *samdhī* with one enemy and *vigraha* with another lost its importance, and gained prominence in its second form as a clever stroke of diplomatic action. This, I think, accounts for *Kāmandaka's* silence about the first form.

The passages relating to *dvaiddhibhāva* in *Manu's* Law Code are slokas 167 and 173 of the VII Book. They state that when the enemy is stronger than the king attacked, the latter remains behind with a portion of his army and sends the remaining portion to face the enemy. The *Agni-Purāṇa*<sup>3</sup> advises 'balārdhena prayanaṁ'<sup>4</sup> i.e. invasion with half the army.

1 Com on *Kāman* XI 23

2 K VII ch 2 26 f *Pāśvatho vā balasthāyor āsannabhayāt prati kurvita Durgāpāśrayo vā dvaiddhibhūstastiṣṭhet Samdhivigrahasatubhir vā caśjēta*

3 Com on the *Kāman* XI 23

4 *Agni-Purāṇa* ch 224 slk 19.

The essential of *dvaiddhībha* is 'that it should have in it the elements of *saṁdhi* and *vigraha*.' The descriptions of this course of action given above from Manu's Code and the *Agni-Purāṇa* should be interpreted in the light of the said definition of the same. Hence, the implications are that the king attacked sends a portion of his army to face the enemy and remains behind with the other portion of his army for guarding his rear and for watching the movements of the king with whom a *saṁdhi* has been recently made. The two requisites of *dvaiddhībha*, viz. *saṁdhi* and *vigraha*, may be found in this course of action if the passages be interpreted in the light of the definition as given by Kauṭilya and Medhātithi.

*The Combinations of the 'Courses of Action'*

The combinations of the 'courses of action' are four, viz., *vigṛhyāsa*, *saṁdhāyāsa*, *vigṛhyayāna*, and *saṁdhayayana*. The meanings of the terms and the circumstances in which each of the courses is adopted, will now be dealt with.

The literal meaning of the compound *vigṛhyāsa* is 'āsana after *vigraha*', and that of *saṁdhāyāsa* is 'āsana after *saṁdhi*'. *Āsana* may be resorted to after the declaration of war with a view to cut off the supplies of stores, etc. from outside and cause an economic strangulation with the besiegement of a garrison defending itself by taking its position in a fortress. Kāmandaka interprets *saṁdhāyāsa* as taking to *āsana* after making a truce or armistice; but as a truce or armistice cannot last long, while one of the objects of *āsana* is to increase the power of one who adopts it by lapse of time, during which he can take various remedial measures for the augmentation of his own resources and reduction of those of the enemy, the meaning of truce or armistice does not represent *āsana* in its most important form. This form, I think, consists in making *saṁdhi* (alliance) with another power, and taking to *āsana* at the same time. While *āsana* may augment his strength, in which lies its proper function, the alliance mentioned above will also serve the same purpose. On a scrutiny of the circumstances delineated

1. Cf. Medhātithi on Manu, VII, 160.

2. Vide Kāman., sarga 11, ślo. 14.

in the *Kautiliya* as those in which *vigrahyāsana* and *sandhayāsana* are to be followed, it is found that the former is meant for a king with comparatively better resources than one who is to adopt the latter course of action, because in the former are combined not only a defensive but also an aggressive attitude to a king better circumstanced, while in the latter is found only a defensive one. The analogy of the meaning of *vigrahyayana* also bears me out in this interpretation of the term. In connection with *vigrahyayana* it is expressly stated regarding one set of circumstances that the *yāna* against the enemy is resorted to after causing *vigraha* between his *mitra* (friend) and *pārsnigrahāsāra* (rear-enemy's friend) or between his *ākṛanda* (rear-friend) and *pārsnigraha* (rear enemy). The object of putting one against another in the rear is obvious. This leaves him free to meet the enemy in front with a larger force and a lesser risk to his kingdom from attacks at a time when his attention has been diverted to another direction. In the *Kānāḍakīya*,<sup>2</sup> this meaning of *vigrahyayana* is found explicit.

Arimitraṁ sarvaṁ svamitraṁ śrīvato balit ।

*Vigrahyā vā'rigamanam vigrahyagamanam smṛtam ॥*

(*Vigrahyayana* consists in attacking the enemy with all force after bringing about a *vigraha* between the allies of the enemy and his own allies.)

Another meaning of the term is also given by *Hamandika*, viz., having recourse to *yāna* against the enemy while taking away or destroying his material resources.<sup>3</sup> The use of the term *vigrahyayāna* in a sense similar to, or identical with, this signification of the word in the *Kānāḍakīya* is, I think, found in the *Kautiliya* in its first two examples of this 'course of action'. In this variety, the efforts are directed against the enemy himself as no allies are involved. The *Kautiliya* mentions a third variety of *vigrahyayāna* in which a king considers himself so strong that he ventures, even after a declaration of war against his rear enemy (*pārsnigraha*) and

1 A. VII ch. 4 pp. 273-284.

2 *Kānāḍa* XI 4. The commentator *Sanakārāya* interprets the *śloka* as bringing under control by dint of force the allies of the enemy through his own allies and then marching against the enemy.

3 *Kānāḍa* XI 3.

the friend of the rear-enemy ( *parasnigrahāsāra* ), to march against his frontal enemy ( *ari* ) with the expectation that he will be able to finish his operations against the frontal enemy unaided and within a very short time, and to return in time to cope with the preparations of the aforesaid enemies in the rear. The distinguishing feature of this form of *vigrahyayana* is that the king takes no outside help and himself faces the frontal enemy as also his enemies in the rear. Thus three forms of *vigrahyayana* have been distinguished.

( i ) *Vigraha* is caused among kings in the rear while *yāna* is made in front. The name *Vigrahyayāna* ( with the causative form of *vigraha* ) would have made the meaning more explicit.

( ii ) All the efforts are directed against the enemy only, as no other parties are involved.

( iii ) The king has to face the risks on two sides unaided, i. e. after finishing *vigraha* against the frontal enemy, he comes back to put down the enemies in the rear against whom a war had already been declared.

The *Kautiliya* recommends the application of *samdhayayana* in circumstances reverse to those in which *vigrahyayāna* is adopted. This, however, leaves the point somewhat obscure as no examples have been cited. However, on the analogy of *vigrahyayana*, *samdhāya* in *samdhayayana* may be taken in its ordinary sense of making *samdhā* with an enemy in the rear and then taking to *yāna* against the frontal enemy. It also admits of the causative sense of *samdhāpya*, just as *vigrahya* in *vigrahyayāna* has been used in the sense of *vigrahya*, and with this causative meaning the 'course of action' *samdhāyayāna* would signify that the king causes a *samdhā* to be concluded between an ally and an enemy of his in the rear to reduce his troubles, and then proceeds to face the frontal enemy. Though this meaning appears to be quite acceptable, no examples are found in any of the texts to confirm the opinion that the name of the 'course of action' was actually used in this sense, and the course adopted in suitable circumstances. The first meaning of *samdhāyayāna*, however, is found in use in the *Kāmandakiya* where an example has been cited to explain it<sup>1</sup>. In regard to *vigrahyāsana*

and *samdhāyāsana*, the causative sense of the first component of each of the names can yield acceptable meanings, specially in view of the fact that in the case of *samdhāyāsana*, if only one enemy has to be dealt with, *āsana* against him cannot be adopted after the conclusion of an alliance or a treaty of peace with him (*samdhā*). Hence, the meaning of *samdhāyāsana* with the causative implication of the first component of the word is better, and would then signify that when, in addition to the frontal enemy, one or more enemies are in the field, he causes an alliance to be concluded between the latter and his own ally or allies, and then takes to *āsana* as against the frontal enemy. Further, this interpretation with the causative sense keeps clear the difference between *samdhāyāsana* (as also *samdhāyayāna*) and *dvaiddhibhāva*. When the ordinary meaning of *samdhāya* is retained, the 'course of action' then signifies an alliance with one or more rear enemies followed by an *āsana* against the enemy in front. Thus *samdhāyāsana* has three significations including the one of recourse to *āsana* after a truce or armistice already referred to. Similarly, in connection with *vigṛhyāsana*, the causative meaning of *vigṛhya* can yield an opposite meaning. Some of the situations in which *vigṛhyāsana* is recommended to be followed are —

1 When a king finds it practicable for him to cause *karsana* of the enemy of equal or superior power with the help of his own army, that of his ally, and also that composed of forest tribes, he can adopt *vigṛhyāsana* after taking measures for conciliating the treasonous elements within his own kingdom, and turning to his support similar elements in the enemy's

Circumstances  
suitable for  
*vigṛhyāsana*

2 When again it is apparent to the sovereign that his own subjects are courageous, united, and prosperous and will be able to carry on unhampered their own avocations or destroy the enemy's undertakings, then *vigṛhyāsana* may be adopted

3 *Vigṛhyāsana* may also be resorted to with a view to check the increase of power of the enemy and assert his own, when a king finds that,

(a) the subjects of his enemy are greedy by reason of impoverishment, and oppressed by the soldiers of their own king, and

molested by thieves and forest tribes, and will, of themselves or through persuasions, come over to his side;

( b ) the vārttā ( agriculture, cattle-rearing and trade ) of his own kingdom is flourishing, while that of the dominion of his enemy is in a bad condition, and in consequence, the subjects of the enemy being stricken by famine will approach him for help ,

( c ) the vārttā of his own kingdom is ill off while that of the territory of the enemy is flourishing, but still his own subjects will not turn over to the side of the enemy, and by entering into hostility with him, he can carry off paddy, cattle and gold from the enemy's domain ;

( d ) he can prevent the import of merchandise from the enemy's dominion, subversive of the sale of merchandise produced in his own territory ;

( e ) valuable merchandise would be diverted for sale into his own kingdom leaving that of the enemy ,

( f ) the enemy will be unable to hold in check the seditious and inimical people as also the forest tribes in his kingdom, once the war is declared ; or will be involved in a fight with them ;

( g ) his enemy, by invading the territory of a faithful ally of his, will, within a short time, acquire much wealth unless war be declared against him ; or

( h ) the enemy is about to march with all his forces to take away from another enemy a fertile region easily acquirable, showing slight regard to the existence of the king in our contemplation as a neighbouring power.

It may be objected that the enemy may turn back and crush the king last mentioned, but according to Kautīlya, there is a greater danger in allowing the enemy to grow stronger by acquiring wealth from his enemy ( i. e. enemy's enemy ) for then the enemy can cause ucchedana ( ruin ) to the State of the king whom he was going to attack. On the other hand, the adoption of āsana may be well commensurate with the power of the king, as what is meant to be achieved by it is only karśana ( i. e. reduction of the strength of the enemy ). Moreover, he can have accession of strength not only by the application of various ways and means as is usually

expected during the period of āsana, but also from the sovereign whom the aforesaid enemy was about to attack.

The *Kauṣīlya* is very brief in regard to the delineation of circumstances, in which *samdhāyāsana* is to be adopted. It only states that when the application of *vigrahyāsana* has led to unfavourable results, *samdhāyāsana* should be applied.

I *Vigrahyayāna* should be adopted by a sovereign grown stronger through *vigrahyāsana* but not against a powerful king who is ready to meet an enemy with all his force.

II It should also be adopted when—

(1) the enemy is passing through *vyasanas* (calamities),

(2) the *vyasanas* of the enemy are such that they cannot be remedied by the *dravya-prakṛtis* (resource-elements of the State) still unaffected by the *vyasanas*,

(3) the subjects of the enemy are oppressed by the soldiers of their king, disaffected, reduced in circumstances, disappointed, disunited, and prone to yield to persuasions and temptations to stand against their ruler,

(4) the enemy's dominion has been devastated by fire, flood, diseases, epidemics, and famine rendering it poor in regard to its defence and its resources in draught animals and artisans.

III When a king finds that his *mitra* (friend) and *ākṛanda* (rear-friend) have loyal, courageous and prosperous subjects while those of the enemy as also of the *pārśnigraha* (rear-enemy) and *pārśnigrahasāra* (rear-enemy's friend) are of the reverse sort, and that he can take to *vigrahyayāna* against the enemy after causing *vigraha* between *mitra* and *pārśnigrahasāra*, or if needed, between *ākṛanda* and *pārśnigraha*, he should do so.

IV When it is possible for a sovereign to win a victory single-handed and within a short time by marching against his enemy after declaring war against the rear-enemy and his friend whom he

can face after the achievement of the victory against the frontal enemy, then *vighrayayana* should be adopted <sup>1</sup>

*Samdhūyayāna* In the reverse circumstances, he should take to *Samdhūyayana*

When a sovereign finds that it is not possible to wage war with an enemy single-handed, and there is no escape from the war, he has to fall back upon the alternative of facing him in combination with one or more powers. These powers may be of equal, superior, or inferior strength as compared with that of the one that invites them for assistance. The consideration for which the former agree to enter into the war in favour of the latter is either —

(i) a fixed share in the expected spoils and acquisitions when the expectation has every chance of realization,

(ii) a share not fixed at the outset in the spoils and acquisitions for which the expectation is not certain, or

(iii) a promise to help the power or powers joining the combination in response to their call in times of need

When a power declines to join the combination, he may be requested to accept the offer of a share in the gains in exchange for a contingent of troops lent by him

In the aforesaid cases, the shares in the gains to be allotted to the powers invited to join the combination may be proportionate to the contingent of troops supplied by each, to the exertion put in, or to the amount of losses and expenses incurred. These shares may also be made up by allowing each of the powers to appropriate the spoils acquired by itself <sup>2</sup>

The combination of a king with two of strength equal to himself rather than with one of superior strength is recommended, because

1 For the points discussed above see K, VII ch 4. Kāmandaka names the following other combinations of the courses of action, viz (a) *prasangāyāna*, (b) *upekṣāyāna*, (c) *prasangayāna*, (d) *upekṣayāna*, (e) *sam'bhūyāna*, and (f) *sambhūyayāna*.

These courses as also their variations are unimportant and need not be dealt with at length. (See *Alman*, 21, 6-10, 18-22)

2. A VII ch 4, p 274

in the former case, a comparatively lesser amount of freedom of action is left. Moreover, if any cause or dispute arises at the end regarding the allotment of shares in the gains from the war, by which the assisting power or powers feel aggrieved, it may not be difficult for the king to prevent them from making of it a common cause. Should any one of the two powers prove faithless, it may also be easy to curb him with the help of the other, or by throwing him into difficulties by a manipulation of the recalcitrant elements in the population of his kingdom. If the choice lies between a combination with a sovereign of equal strength, and the same with two of inferior power, the latter is preferable, because the latter two will be tractable and can be engaged in two works simultaneously.

In all cases, attempts should be made to unite with helpful and honest kings.' When the king himself is invited to join a combination formed by another, and does respond to the call, he should be careful in regard to these points at the time of the division of the spoils and acquisitions after a successful completion of the operations: If the king, who has called him, be of superior strength, and shows symptoms of an inclination to deal unfairly with him at this stage, the latter should come away on some pretext or other, instead of waiting to have his share of the gains finally made over to him. Should the former be just in his dealings, waiting with the latter up to the last to have his share in the gains allotted to him is not harmful. Success in military operations serves to make a victor arrogant and overbearing. A sovereign after the attainment of success is often found to behave unjustly even towards one of equal strength, because he becomes haughty by the recent accession of power. Hence, a king of inferior strength should come away from one superior to him with an expression of contentment even if he be inwardly discontented at the way in which he is treated in regard to his share in the gains i. e. if he gets less than what was agreed upon or even if he gets nothing at all. An opportunity may however come later on,

when he may have double his share by way of compensation for the non-payment of his dues on the present occasion.' Should he feel very much aggrieved by reason of the vikrama ( i. e. the other party gaining at his cost ), then he may have, at a suitable time when the circumstances permit, recourse to one or more of Prakāśayuddha ( open war at a fixed time and place ), kūṭayuddha ( threatful ruses, storming of forts, attacks at unguarded moments and in times of calamities, and delusive manœuvres ), and Tūsnīmyuddha ( harmful activities carried on through secret means and secret agents )<sup>2</sup>.

Whatever particular kings may do in the situations mentioned above, Kauṭilya advises a king who forms a combination with other kings to behave towards the latter with civility and fairness, giving them their dues after the completion of the work, and even foregoing a portion of his share of the gains if necessary, because it is in this way that he can enlist the sympathy and draw towards himself the respect of the members of the maṇḍala. <sup>3</sup>

## THE DECCAN MONEY MARKET DURING c 750—c 1000

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Economic history of Ancient India still affords ample field for investigation. In the present article, it is proposed to ascertain the prevailing rates of interest in the Deccan during the last quarter of the first millennium of the Christian era, and find out how far they tally with those mentioned in the Smṛiti literature.

Inscriptions of this period throw ample light on the topic. Several records, describing in detail the provisions made for the clothing and feeding of Bhikṣus and Brahmanas, or for the burning of perpetual lamps in temples, enable us to find out the condition of the money market during this period. That there were occasional fluctuations in the money-market due to famines, wars and allied causes would become clear from an inscription at Kanheri,<sup>1</sup> belonging to the last quarter of the 9th century. After mentioning an investment in a local bank, the record states that the rate of interest was to be determined by experts from time to time. A similar saving clause does rarely figure in the numerous inscriptions, which precisely state the agreed rate of interest on perpetual deposits. It is, however, not unlikely that the guild and village community banks, which had undertaken to pay interest at a certain agreed rate for all times to come, may have been allowed in practice some latitude, if the conditions of the money market were severely adverse to them.

Another Kanheri inscription<sup>2</sup> of the same period enables us to determine the precise rate of interest on perpetual deposits. The premier of the local Silāhara dynasty had to invest 160 *drammas* in order to provide annually 20 *drammas* for the Buddha worship, three for building-repairs, five for the robes of the monks, and one for the purchase of books. 160 *drammas* could thus fetch, by way of interest, 29 *drammas* annually. The rate of interest, which prevailed

1 I A XIII p 133

2 I A XIII p 136

at Kanheri towards the end of the 9th century, is thus found to be about 18 per cent per annum.

An inscription from Tiruvorrur in Chingleput district,<sup>1</sup> dated c. 962 A. D., mentions an investment on which the village assembly of Kuratur had agreed to pay in perpetuity an interest of 15%. Several records from Tanjore,<sup>2</sup> belonging to the beginning of the 11th century, disclose 12½% as the normal rate of interest on perpetual deposits.

In some localities, however, much higher rates of interest prevailed. A Bāna inscription,<sup>3</sup> dated 915 A. D., states that the interest on a perpetual deposit of 20 *Kalañjus* was 5 *Kalañjus* per annum. The interest rate in this case is seen to be 25% per cent p. a. A still higher rate of interest is disclosed by a Cola record, belonging to the first half of the 10th century A. D.<sup>4</sup> A temple at Annamalai owned some lands on which it had to pay an annual tax of 18 *ilakkāsus* to the village assembly. The inscription shows that the temple authorities could arrange for the payment of one-third the amount of this tax by making a perpetual deposit of 15 *ilakkāsus* in the bank of the village assembly. The rate of interest thus works out to be as high as 40 per cent per annum. This rate of interest on a perpetual deposit is quite an abnormal one for our period. It may be perhaps due to the village council being in urgent need of funds for meeting some pressing needs of the community; it is also possible that the assembly may have decided to show a special favour to the village deity by an indirect concession in the land tax, by allowing an abnormal rate of interest on the capital deposited by the temple authorities for meeting a part of the land tax demand.

Interest on perpetual deposits at high rates like 25% or 40% p. a. is exceptional during our period; in the vast majority of cases, the rate of interest on the capital in cash is found to vary between 12% and 18%. It is interesting to note that the rate of interest, approved by Kautilya,<sup>5</sup> Manu<sup>6</sup> and Yājñavalkya,<sup>7</sup> is 15% p. a.

1. *Inscriptions from Madras Presidency*. Chingleput No. 1048.

2. *South Indian Inscriptions*, Vol. II, pp. 95, 97, 89-99, 101-3.

3. *E. I.* Vol VII. pp. 188ff.

4. *South Indian Inscriptions*, Vol. III, p. 241.

5. III, 15.

6. VIII, 41.

7. II, 37.

If the capital advanced was in kind the rate of interest was much higher. The Ukkala Inscription No. 5,<sup>1</sup> belonging to the time of Kampanavarman, records an agreement of the villagers to pay an interest of 100 *kadīs* of paddy per annum on a capital of 400 *kadīs*. Another record from the same locality discloses an interest of 500 *kadīs* on the capital of 1000 *kadīs*. The rate of interest in these two cases works out to be 25% and 50% respectively. Here again, it will be seen, that epigraphy confirms the testimony of the *Smṛitis*. *Rauṣīlya* permits<sup>2</sup> 50% interest on the capital in grain, and Manu,<sup>3</sup> Vasiṣṭha,<sup>4</sup> and Yājñavalkya,<sup>5</sup> who do not permit the capital in cash to be exceeded by the interest, declare that in the case of the capital in corn, it may amount to even more than two times the original capital, showing that the normal rate of interest in the case of the capital in corn was at least about twice as high as that allowed on the capital in cash.

It must be noted that the normal rate of interest of 15% on the capital in cash was the one which guild and village community banks of unquestionable security were allowing on perpetual deposits. Ordinary debtors could obtain loans from these banks at much higher rates. It is very probable that these banks may have charged interest at least at about 20% to the debtors, who could offer good security, and that private money lenders may have charged interest at about 25% to 30%. This inference is supported by the statement of Manu that a person, charging interest at 24% per annum, is not guilty of sin.<sup>6</sup> If the security offered by the debtor were of doubtful value, the rate of interest charged must have been still higher, say 35% or 40%. The statements of Manu<sup>7</sup> and Yājñavalkya<sup>8</sup> that Brāhmanas, Kṣatriyas, Vaiśyas and Śūdras should be charged interest at 24%, 36%, 48% and 60% respectively, would seem to show that the poorer classes of society, like the artisans and

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1. *South Indian Inscriptions*, Vol. III, p. 13.

2. III, 11.

3. VIII, 151.

4. II, 48.

5. II, 39.

6. VIII, 141.

7. VIII, 141.

8. II, 37.

farmers, who were generally unable to offer quite a satisfactory security for their debts, were charged interest varying between 30% to 50%. Here again, epigraphy is seen confirming the testimony of the Smṛtis.

The price of camphor, which was an imported commodity, was about Rs. 2 as. 4 tola<sup>1</sup> during our period. The price of this article was thus about 36 times dearer than the present price. This high price would show that the danger and cost of the sea transport must have been very great, and therefore, the sea-merchants could have obtained capital at prohibitive rates of interest. Yājñavalkya permits an interest of 120% per annum when the capital was lent out to sea-traders.<sup>2</sup>

The rates of interest, above ascertained, are further corroborated by the price of land, stated in the terms of its annual produce. A Melpadī Inscription, dated 959 A. D.,<sup>3</sup> shows that land purchased for 15' *Kalañjus* was sufficient for burning perpetually one ghee lamp, consuming 180 *Nāris* i. e. about 67 seers of ghee per year. This quantity of ghee used to cost about four *Kalañjus* in our period.<sup>4</sup> The price of this piece of land is thus seen to be about four times the value of its annual produce. We have seen already, how the banks of our period were allowing an interest of about 15% on permanent deposits, how Manu states that a person, who charges an interest of 24%, is not guilty of sin, and how ordinary debtors had to pay an interest varying between 30% to 50%. If the rate of interest was thus so high, it is but natural that cultivable land should cost only about four times its net produce and yield an interest of about 25% on the capital invested.

The rates of interest, prevailing in the money-market of our period, would appear to be very high to the present age. It may be, however, pointed out that equally high rates of interest prevailed in Europe down to the 13th and 14th centuries.

1. *South Indian Inscriptions*, Vol. II, p. 75 and p. 132.

2. II, 37.

3. *South Indian Inscriptions*, Vol. III, No. 19.

4. The price of ghee, given above, can be deduced from the data supplied by the following inscriptions; *E. I.* Vol. XI. p. 224; *South Indian Inscriptions*, Vol. II, pp. 94 and 149, and Vol. III, pp. 232 and 357.

GAJA-ŚĀSTRA OR THE SCIENCE OF ELEPHANTS from the Sanskrit Manuscripts in the Tanjore Mahārāja Serfoji's Sarasvatī Mahāl Palace Library, Tanjore—By Vidyāsāgara Prof. P. P. S. SASTRI, B. A. (OXON), M. A. (MADRAS) Presidency College, Madras and Editor, Descriptive Catalogue of Sanskrit Mss. in the Tanjore Palace Library.

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The Sanskrit Manuscripts on the Gajaśāstra available in this library are very interesting and fall into four main groups. The author of the science is generally referred to as Pālakāpya, the offspring of a ṛṣi and a pious female elephant. His standard work called *Gajataidya* is represented by a dozen manuscripts in paper and palm leaf, with Telugu word-for-word translation, commentary and notes in some of them. This forms the first group of manuscripts on the Gajaśāstra.

The second group is represented by the work known as *Gajalakṣaṇa-cikitsā* by Sage Vedavyāsa. This work is represented by two manuscripts, one being a copy of the other. The work deals more with the veterinary aspect of the life of an elephant.

The third group is represented by a single manuscript known as *Gajalakṣaṇa* which is a portion of a bigger work called *Abhilāṣa-cintāmaṇi*, of unknown authorship. This work deals with the various classes of elephants, what should be done with various parts of a dead elephant and such other details.

The fourth group is represented by the work called *Gajalakṣaṇa-śāstra*. This work is represented by two manuscripts. From the colophon it is found that the authorship is attributable to the Sage Pālakāpya. Both the manuscripts are clearly written and well preserved. This same work is also available in two separate pictorially illuminated volumes, of which one seems to be a copy of the author. The earlier copy appears to be about 200 years old. It contains extracts from the text represented by the fourth group, on the upper portions of each page, with pictorial representations of the subject matter below. The paintings have been executed in various colours, care being bestowed to suit the colour to the description in the text. This volume is complete in itself. The second and later volume was evidently undertaken under the orders of Mahārāja Serfoji II (1803-1832 A. D.) of Tanjore, one of the greatest patrons of art and learning in South India. The text and illustrations are generally identical with the earlier volume. There are, besides, a few intro-

ductory verses, laudatory of King Serfojī. This work, though certainly superior to the earlier volume in point of delicacy of workmanship and general execution, suffers from two great defects, in that it breaks off in the middle with reference to the Sanskrit extracts though the pictorial paintings continue for some more pages and also in that these paintings too break off towards the end as compared with the earlier volume.

Both these volumes of paintings have been achieved with such signal success that it would really be an irreparable loss to this branch of literature if these paintings are allowed to fade away by the ravages of time. It would be too difficult and too costly a task to order a recopying of the paintings, true to the originals. It therefore seems to be necessary that some steps should be taken to preserve these treasures of art by taking color photographs as early as possible to make these paintings well known and easily available to the world of scholars and the public at large.

The general feature of all the groups of manuscripts is that all of them are partly mythological in character. On the origin of elephants and on their transformation from winged to wingless elephants, all the manuscripts have the same tale to tell. Besides, the following general items of interest are also noticeable. The age of the elephant is given as 120 years which is divided into twelve periods of ten years each each period is being called a *dasa*. The condition in each *dasa* is described in detail. Elephants again are classified according to their place of origin from each of the old divisions of India, as Kāmbhoja, Pulinda etc. Five modes of capturing elephants are also described. Varibandha, Vāṣaṇḍha and anugatabandha are the three modes of capture which are approved, whilst āpathabandha in both its varieties is condemned. Elephants are also classified according to their colour. A number of colours and the combinations are illustrated. The smell of elephants, their cries, their marks and stature etc. are also described.

The object of this short note is to interest scholars and learned institutions in and outside India in the preservation and maintenance of some of the richest art treasures still available in the famous library at Tanjore.\*

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\* Since writing the above Dr. Franklin Edgerton has published a valuable monograph on 'The Elephant-lore of the Hindus' (Yale University Press).

A MANUSCRIPT OF RASASINDHU: A RARE WORK ON  
ALCHEMY AND ITS PROBABLE DATE — BY P. K. GODE, M. A.  
Curator, Bhandarkar O. R. Institute, Poona 4

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Aufrecht mentions only one manuscript of *Rasasindhu* a work on alchemy by *Viṣṇu*, son of Mahādeva viz. "Radh 32." This is from the collection of the late Pandit Rama Krishna of Lahore. Detailed description of this Ms. as also its present whereabouts are not available. In the same place Aufrecht states that *Rasasindhu* has been quoted in *Toḍarānanda*,<sup>2</sup> an encyclopaedia of law, astronomy, and medicine, by Toḍarmalla, the minister of Akbar (A. D. 1542-1605).

In view of the above information the work appears to be very rare. The Government Mss. Library at the B. O. R. Institute has luckily enough preserved a copy of the work under a different title viz. *Vaidyakaśāra-Samuccaya*—No. 634 of 1895-1902. This Ms. is incomplete and consists of about 152 folios. The name of the author as found in the colophon on folio 53 and entered in the catalogue is *Viṭṭhala*. On closer examination I find that the work is not *Vaidyakaśāra-Samuccaya*. The following colophons will bear out the truth of my statement:—

(1) Colophon on folio 5 —

“इति पण्डितमहादेवविरचिते  
तनयविठ्ठलविरचिते रससिंधु etc.”

(2) Colophon on folio 19 —

“इतिगलगंडपदांकितमहादेव-  
पण्डितविरचिते रससिंधौ etc.”

(3) Colophon on folio 29 —

“इतिगलगंडपदांकितमहादेव-  
तनयविठ्ठलविरचिते रससिंधौ etc.”

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1. Catalogus Catalogorum, Part J, p. 496 (b).

2. Weber's Catalogue of Berlin Mss (1833), p. 289.

3. List of Mss. published by the B. O. R. Institute, 1925, p. 23.

(4) Colophon on folio 53 —

“ इति श्रीपंडितविह्वलविरचिते  
वैद्यकसारसमुच्चये रससिन्धौ etc. ”

It is clear from these colophons that the correct title of the work is “रससिन्धु” and not “वैद्यकसारसमुच्चय” which appears to be only an adjectival epithet of रससिन्धु in the colophon on folio 53 quoted above.

Now as regards the name of the author, colophons 1, 3 and 4 tell us that it was composed by विह्वल, while it is clear from colophons 1 and 3 that he was the son of महादेव. With the exception of the colophon on folio 29 all others quoted above appear to be incorrect in some respect or another.

That the name of the work is रससिन्धु is further borne out by the author's own statement contained in the following verses on folio 2 :—

“ तत्तद्ग्रंथात्समालोक्य सर्वतन्त्रानुसारत ।  
गलंडपदसूपार्थं महादेवस्य सुमुना ।  
विष्णुना शैब्यसद्विषां नलिनी घोषभास्वता ।  
संभाव्य सूच्यते शुद्धिर्नातिसंक्षेपवित्तरा ।  
अतिसंक्षेपतः कार्यसिद्धिर्नस्यात्पापित्तरात् ।  
अनादरत्वं वैद्यानां अनैश्वित्यादवैभवात् ।  
श्रीछरोरूपरसादिशोषनं ।  
पातुवन्ननमसां च मारणं ।  
स्वेदनादि विधि जायनादिकं ।  
पारदस्य न च योति सो भिषक् ।  
नाना ग्रंथसरिलोलरसकहोलशालिनं ।  
मज्जुभिषजः सर्वे रससिन्धुं ममभिये ।  
मधतात् भिषजां ग्रंथभारसंभारसंहर ।  
रीत्या चतुरपा धारु ग्रंथोपं विष्णुनिर्मितः । ”

The above verses, which occur in the body of the text, may be regarded as reliable. They tell us that the work was composed by विष्णु son of महादेव to bring honour to the title “गलंड” (गलंडपदसूपार्थं). The title mentioned in the colophons on folios 19 and 29 is “गलंग” which is rather high-sounding.

The only contradiction between the colophons quoted above and statement made by the author in the foregoing verses is in respect of

the name of the author While the colophons proclaim विट्ठल as the author of the work, the verses explicitly mention विष्णु as the author This apparent contradiction can be explained away only on the supposition that विष्णु is a Sanskritised substitute for विट्ठल, which may have been the popular name of the author

The present work draws largely from other works on alchemy as will be seen from a cursory perusal of the manuscript I note below some of the authors and works referred to in this work —

नीलकण्ठ (17)\*  
 रसरत्नावली (17, 19 40, 93)  
 रसचन्द्रिका (18 72, 79, 8,)  
 रसार्णव of परेश (2)  
 यामलजय of केशव (?)  
 व्याडि (2)  
 सिद्धनागार्जुन (2)  
 आनदानुभाव (2)  
 दामोदर (2)  
 वैद्यनाथ (2)  
 रत्नावली (30, 85, )  
 रसरहस्य (33, 35, 69 )  
 रसार्णव (34, 83, 86 )  
 रसरत्नाकर (35, 74, 79, 86 )  
 रसमहोदधि (38, 15 )  
 रसदीपिका (56, 69, 85, 95 )  
 रसमुक्तावली (56, 114 )  
 स्रुतमहोदधि (57, 89, 97, 107,  
 129, 165 )  
 रसपटल (58 )  
 रसास्रुत (68, 87 )  
 रसचन्द्रशेखर यागम (75, 89 )  
 ' श्रीमतात् (78, 79, 84, 89, 120)  
 रसेन्द्रचूडामणि (81 )  
 रसरत्नलक्ष्मी (83, 84, 101, 105  
 132 )

रसदर्पण (86 )  
 लोहनाथ (86, 87 )  
 ' रसरत्नसुन्दरीयात् ' (124 )  
 compare ' रसवेद्यात् ' on folios  
 (87, 88, 99, 100, 106 )  
 भयानीमत (88, 99, 104 )  
 वारचण्डेश्वरीमत (93, 102 119,  
 120 )  
 नक्षत्रमाला (99 )  
 ' कामदेवभयानीमतात् ' (104)  
 ' श्रीमदौमात् (106, 124)  
 कामराजरसदीपिका (106)  
 मुक्तावली (107)  
 रसेन्द्रमंगल (110, 147, 150)  
 राजमुद्रांक (120)  
 रसप्रबोध (121)  
 रुद्रपाराशर (121)  
 ' वासुदेवाजुमारात् (128, 140)  
 सूतार्णव (140, 150)  
 ' औमात् (135)  
 compare ' श्रीमदौमात् men  
 tioned above  
 कुलागम (2)

\* The bracketed numbers in this list indicate the numbers of folios of the Manuscript where the references occur

'फारेचण्डीश्वर'  
 'सूतमहोदधि'  
 'स्वच्छन्दशक्यागम' } mentioned in रसरजलक्ष्मी.

रसरजलक्ष्मी—latter part of the 14th century<sup>1</sup> (about 1375 A. D.)  
 In the foregoing chronological conspectus the date of रसरजलक्ष्मी viz. the latter part of the 14th century is very important as it brings down the date of रससिन्धु to a period between the latter part of the 14th century and the middle of the 15th century i. e. between A. D. 1375 and 1450

Another argument in favour of the above date, though a negative one, is furnished by the circumstance that modern works such as रसदीप, रसकौस्तुभ, भावप्रकाश, अरुप्रकाश do not appear to have been quoted or mentioned in the रससिन्धु so far as my cursory perusal of of the Ms. shows. The modern period according to Sir P. C. Ray is 1500 to 1600 A. D.

In view of the data collected above we shall not be wrong if we state that the present work *Rasasindhu* was composed towards the close of the fourteenth century.

1. History of Hindu Chemistry, Vol. II, p. LIX. LX.

2. According to Aufrecht's Cat Catalogorum.

ASTRONOMICAL IMPLICATIONS IN THE VEDĀṅGA  
JYOTIṢA—By RANCHANDRA VINAYAK PATAVARDHAN,  
B. A., LL. B., POONA.

The Vedāṅga Jyotiṣa, small though it is, bespeaks an advanced knowledge of practical Astronomy, and is replete with facts and calculations which disclose a great capacity for astronomical investigation. For a number of years the small tract of the Vedāṅga Jyotiṣa was virtually a sealed book; for, the version was in many places very obscure or corrupt. But thanks to the labours of Dr. Thibaut, Sj. Modak, Dixit, Dvivedi, Bārhaspatya and Loṇ. Tilak, almost all the verses have now been fully elucidated and explained. The strenuous endeavours of all these scholars have made it plain that the Vedāṅga Jyotiṣa is a wonderful production, and contains astronomical information compressed in a nutshell.

When after a thoughtful perusal of the book we lay it aside, and come to realize that correct rules of practical astronomy can be formulated only by a thorough grasp and an accurate knowledge of the celestial mechanics, we begin to concede that the rules laid down in the Vedāṅga Jyotiṣa postulate astronomical study of no mean order. Such a course of study was evidently labouriously worked out long before the Greeks had entertained any idea as to the motions of the heavenly bodies. The Vedāṅga Jyotiṣa marks several stages of astronomical progress, and implies a close acquaintance, among others, with many facts of astronomical importance such as

- ( 1 ) A cycle of 620 lunations,
- ( 2 ) The computation of the ( lunar ) synodical month,
- ( 3 ) The determination of the sun's greatest and least motion and
- ( 4 ) The determination of the length of the tropical year.

*The Vedic Calendar*

In the days of the Taittiriya Saṁhitā which followed the R̥g-Veda period, the months of the year were 'synodical, and were

named after the Naksatra or constellation near which the full Moon happened to be noticed very frequently. The year was nevertheless solar and was adjusted with twelve luni-solar months by the introduction of an intercalary lunation. The beginning of the year, however, was ushered in by the full-moon or new-moon night which happened to be nearest to the vernal equinox or winter solstice.

When the Taittirīya Samhitā was compiled the position of the solstitial points had already been marked among the fixed stars. The Atharva Samhitā speaks of the summer solstice in Maghā<sup>1</sup> but the Maitrāyaṇī Upaniṣad is more explicit<sup>2</sup>

It refers the summer solstice to the beginning of divisional Maghā. This indicates that not only was the position of the solstice stated in relation to the divisional Naksatra, but that the Zodiac of the Naksatras was divided into 27 equal divisions. The statement in the Maitrāyaṇī-Upaniṣad describes an observation of the position of the solstices, and such observation must have been made about 1700 years before the Christian Era. According to नक्षत्ररत्न an appendix of the Atharva Veda—the number of stars in the constellation of Maghā was six; as none of them could reasonably be left out of the division named after Maghā, the commencement of the division must be placed near the star Leonis 80° to the east of the principal star of the Kṛttikās.

### *The Vedāṅga Jyotiṣa*

At the time of the Vedāṅga Jyotiṣa the winter solstice had receded through 62 *lavas* or 6½ degrees, and was situated at the beginning of divisional Śravisthā. Three different kinds of months, the solar, the synodical and the sidereal, are mentioned, but the month in actual use was synodical consisting of 30 mean *tithis*, of which one *tithi* was omitted at a stated interval so that the civil month contained 29 or 30 days. A yuga or lustrum of five years was declared to accommodate the lunar with the solar year which as a matter of convenience ordinarily contained 366 days.

1 अयं मघा मे (अथर्व० 19-7).

2 मघास्य...श्रविष्ठाधर्म-मेघा० ११-१४.

### *Instruments for Measuring Time*

Mr S B Dixit readily acknowledged that the Vedic people were conversant with the periodical motions of the sun and the moon, and had made considerable progress in mathematics. He observes : " Without an accurate knowledge of the periodical motions of the sun and the moon, and in the absence of some instrument for measuring time with precision, it would be very difficult to ascertain the exact moment of the syzygies, or the beginning of a season " But such a difficult task had already been accomplished. We find in the Rg-Veda ( IX 85, 45 ) a clear allusion to the sun dial or the जलनादि, which is called विमानो अद्वाय or " the measurer of the length of days "

### *A Cycle of 620 Lunations*

In each yuga of five years two intercalary months were introduced the first after an interval of 30 lunations, and the second at the end of the yuga. To Mr Dixit this appeared to be a clumsy arrangement. He points out that, as the number of days in a yuga of 62 lunations contained 1830 days, each lunation would comprise 29 516129 only, and would thus cause a deficiency of 01 1/2 day in five years.

To get over this difficulty Mr Pillay of Madras suggested a Maha yuga of 30 years at the end of which the last intercalary month was to be omitted ! ! But the suggestion is on the face of it, utterly untenable and impracticable. There is not the slightest evidence to support it. It is unthinkable that the shrewd Vedic people would allow such a serious error as amounted to one day in five years to go uncorrected for a whole generation. Of course a cycle of 30 years might fulfil another purpose.

### *Error not Allowed to Accumulate*

Mr Dixit himself believed that Vedāṅga yuga consisted of 1831 days instead of 1830. But he could cite no authority for his conjecture. Such an authority is now forthcoming. The Vedāṅga contains a verse which, as amended by Lok Tilak reads as follows

पुहेय परं चेत् पादे पादस्त्रिंशत् तु सैविका ।  
भागा मनाऽवष्टय्याशान् निर्दिशेद् अथिर यदि ॥

named after the Naksatra or constellation near which the full Moon happened to be noticed very frequently. The year was nevertheless solar and was adjusted with twelve luni-solar months by the introduction of an intercalary lunation. The beginning of the year, however, was ushered in by the full moon or new-moon night which happened to be nearest to the vernal equinox or winter solstice.

When the Taittirīya Samhitā was compiled the position of the solstitial points had already been marked among the fixed stars. The Atharva Samhitā speaks of the summer solstice in Maghā<sup>1</sup> but the Maitrayani Upanisad is more explicit<sup>2</sup>.

It refers the summer solstice to the beginning of divisional Maghā. This indicates that not only was the position of the solstice stated in relation to the divisional Naksatra, but that the Zodiac of the Naksatras was divided into 27 equal divisions. The statement in the Maitrayani Upanisad describes an observation of the position of the solstices, and such observation must have been made about 1700 years before the Christian Era. According to नक्षत्ररत्न an appendix of the Atharva Veda—the number of stars in the constellation of Maghā was six, as none of them could reasonably be left out of the division named after Maghā, the commencement of the division must be placed near the star Leonis 80° to the east of the principal star of the Kṛttikās.

### *The Vedāṅga Jyotiṣa*

At the time of the Vedāṅga Jyotiṣa the winter solstice had receded through 62 *linas* or 6½ degrees and was situated at the beginning of divisional Śraviṣṭhā. Three different kinds of months, the solar, the synodical and the sidereal, are mentioned, but the month in actual use was synodical consisting of 30 mean *tithis*, of which one *tithi* was omitted at a stated interval so that the civil month contained 29 or 30 days. A *yuga* or *lustrum* of five years was declared to accommodate the lunar with the solar year which as a matter of convenience ordinarily contained 366 days.

1 तयन मय। पे (अथर्व० 19 7)

2 मयय अथिदार्थम्-मेवा० १। 14

### *Instruments for Measuring Time*

Mr. S. B. Dixit readily acknowledged that the Vedic people were conversant with the periodical motions of the sun and the moon, and had made considerable progress in mathematics. He observes : " Without an accurate knowledge of the periodical motions of the sun and the moon, and in the absence of some instrument for measuring time with precision, it would be very difficult to ascertain the exact moment of the syzygies, or the beginning of a season." But such a difficult task had already been accomplished. We find in the R̥g-Veda ( IX. 85, 45 ) a clear allusion to the sun-dial or the जलनादि, which is called विमानो अह्वाम् or " the measurer of the length of days."

### *A Cycle of 620 Lunations*

In each yuga of five years two intercalary months were introduced, the first after an interval of 30 lunations, and the second at the end of the yuga. To Mr. Dixit this appeared to be a clumsy arrangement. He points out that, as the number of days in a yuga of 62 lunations contained 1830 days, each lunation would comprise 29.516129 only, and would thus cause a deficiency of *one whole day* in five years.

To get over this difficulty Mr. Pillay of Madras suggested a Mahā-yuga of 30 years at the end of which the last intercalary month was to be omitted ! ! But the suggestion is on the face of it, utterly untenable and impracticable. There is not the slightest evidence to support it. It is unthinkable that the shrewd Vedic people would allow such a serious error as amounted to *one day* in five years to go uncorrected for a whole generation. Of course a cycle of 30 years might fulfil another purpose.

### *Error not Allowed to Accumulate*

Mr. Dixit himself believed that Vedānga yuga consisted of 1831 days instead of 1830. But he could cite no authority for his conjecture. Such an authority is now forthcoming. The Vedānga contains a verse which, as amended by Lok. Tilak, reads as follows :

सुद्वेयं पर्वं चेत् पादे पादस्त्रिंशत् तु सैकिका ।  
भागवतनाडवृत्त्यांशान् निर्दिशेद् अधिकं यदि ॥

This verse authorises that when *Parāṃśas* reach the number of 31, one day should be regarded as intercalary, so far as the synodical period was concerned. Such an event occurred only once in five years, and that too at the end of the 93rd *Pakṣa* or about the full moon day of Kārttika in the fourth year of a *yuga*. So by the express authority of the text the total number of days in a *yuga* amounted to 1831.

The error, however, could not be thoroughly rectified. For if before the addition of one intercalary day the synodical month was short by about 20 minutes, it became after the addition longer by about  $2\frac{1}{2}$  minutes which must have necessitated another correction. Such a correction was made by the introduction of a cycle of 620 lunations at the end of which the synodical months were co-ordinated with the positions of the sun and moon.

If one would demand authority for such a correction, it is furnished by verse 5 of the *Vedāṅga Jyotiṣa* which runs as follows —

स्वराक्रमेते सोमार्गे यदा साक स-वासवौ ।

स्यात् तद् आदियुग माघ तप ह्यङ्को दिनव्यञ्जम् ॥

In this verse the omission of the intercalary day is enjoined by the expression दिनव्यञ्जम्. Some copies read दिनव्यज which has to be construed with माघ, but as the intercalary day was added in the month of Kārttika the necessary omission must have taken place in the same month, and we must therefore reject the reading दिनव्यज and adopt दिनव्यञ्जम् which is in apposition to आदियुगम्. The sense of the second line would then corroborate the existence of an आदियुग or a cycle of 620 lunations or 10 *yugas*, in the first *yuga* of which the intercalary day in the Anuvatsara or fourth year was discarded. Hence the total number of days in a cycle of 620 lunations was reduced to 1830.9. The synodical month was thereby corrected and as such consisted of  $29^d 12^h 44^m 7^s$  which differs from the true period only by four seconds, and must therefore be said to be fairly accurate for all practical purposes.

*Sun's Equation of the Centre*

We have already shown that in the *Vedāṅga* Calendar one day was added in the Kārttika of the fourth year to make up the period

of 1831 days. But this day was so added as to make the full moon day of Kārttika coincide with autumnal equinox as nearly as possible. Although such coincidence was not always to be expected, it was so important an event that it was bound to be closely watched for a number of years. Upon an important event such as this, rested the knowledge of the ancient Indian astronomers regarding the motions of the sun. For, by actual observation they could realize that the period from the autumnal equinox to the next vernal equinox was equal to 181 days, and this period they had determined with great exactitude.

Between the autumnal equinox in an Anuvatsara year to the winter solstice of the next year there intervene 75 *tithis*; and from the winter solstice to the next vernal equinox the number of *tithis* amount to 110, making the total of 185 *tithis*—from which 4 (four) क्षयतिथिः have to be deducted leaving 181 as the number of civil days reckoned from the autumnal to the vernal-equinox. Evidently, therefore, the other half of the year would be equal to  $(366-181=)$  185 days. Thus at the time of the Vedānga a half of the year contained 185 days and the other half consisted of 181 days. <sup>1</sup>

There would thus seem to be a clear difference of 2 days over and below the mean half-yearly period of 183 days, and there would be no difficulty in recognising that the greatest increase and decrease in the sun's motion was nearly equal to his mean motion in two days, which in modern parlance is called the equation of the sun's centre. ६

### *The Tropical Year*

The determination of the period of the Tropical Year must also have been a matter of prolonged observation. Such observations have to be made very accurately and extended over a long period. But when once they are made with a fair amount of exactness, the computation of the tropical year would follow as a matter of course.

It is well known that in the annual sattras such as उत्तरिणां अयनम् and गदाय् अयनम्, a certain number of days—presumably about

1 This accords with the result arrived at by Mr. S. B. Dixit; but while Mr. Dixit has deduced his figures from modern calculations, I have arrived at the same conclusion from the text of the Vedānga which is still more significant.

four in one yuga—were omitted to adjust the number of days in the year to the actual position of the sun and the equinoctial points

This cycle of adjustment was probably of fifty years and if the number of admitted ( or उत्सृष्ट ) days was 38 instead of 40 in the whole cycle, fifty solar years would consist of  $(18300-38=)$  18262 days. This would make the Vedic tropical year comprise 365 days  $5^h$  and 46 minutes—a period admirably agreeing with the modern tropical year of  $365^d 5^h 41^m 49^s$

Impartial and sympathetic inquirers will not, it is hoped now hesitate to admit that the foregoing discourse is nothing more than a statement of a few legitimate inferences deduced from astronomical facts recorded in the Vedānga, and that these facts imply a knowledge of the fundamentals of practical astronomy, which ought to reflect great credit on the Hindu astronomes of ancient India for their ceaseless labours and intelligent research

KĀLIDĀSA-HIS SCIENTIFIC INTERPRETATION OF CERTAIN  
PHYSICAL PHENOMENA—By PARAMESHWAR PRASAD  
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The study of Kālidāsa's works reveals a very nice fact that he has attempted almost scientifically to explain some of the common phenomena of dame Nature. I venture to say 'almost scientifically' because in one or two places his explanation seems to be nothing more than the mere mention of the popular view regarding them.<sup>1</sup> But in most of the cases, his interpretations are as scientific as the modern science could prove them to be, and as accurate as any high-class poetry of any civilized literature can permit. First of all, let us see how he explains the formation of a cloud.

*Formation of a Cloud*

With the introduction of the western system of education in India, it has become a very easy task even for a student of a primary class to know something about 'the cloud, the rain-bow, the lightning and such other things, but the people of the ancient world, specially of India, used to look upon them with great awe and wonder. Cloud was popularly regarded by our ancient fathers as the army of the rain-god Indra. But to Kālidāsa it was not so. We learn from physics that the water on earth evaporates when heated by the rays of the sun and rises high up in air till it reaches that layer of air whose temperature is equal to that of the vapour itself. Being unable to rise higher up, this vapour is transformed into rain which, on account of its greater heaviness, being unable to be sustained by the atmospheric pressure, falls down on earth. This scientific formation of the cloud was not unknown to our poet. Like other poets of that age, he was not satisfied by merely describing cloud as 'the benign benefactor of mankind' and 'the army of rain-god Indra.' He had thoroughly understood the nature of a cloud. He has

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1 See the closing portion of this article.

referred to the formation of cloud in some four or five places of his works. <sup>1</sup> In the very first canto of Raghu, he enunciates his theory about its formation. Says he.—

प्रजानामेव भूत्यर्थं स ताम्यो बलिमग्रहीत् ।  
सहस्रगुणमुत्सृष्टुमादत्ते हि रसं रविः ॥ 1. 18 (Raghu)

“It was for the welfare of the people themselves that he (Dilpa) used to realise taxes from them, verily the sun draws water to shower thousands of blessings (upon earth).”

This idea is further developed in later cantos. In the śloka 4th of the XIII, we read that rays of the sun receive their gestation from the ocean (गर्भे दधत्यर्कमरचियोऽस्मात्), which, shorn of figurative garb, comes to mean “that the rays of the sun draw water from the ocean for the formation of cloud.” The above quotation has been very graphically explained by the poet himself in X. 58 of the same book :—

ताभिर्गर्भः प्रजाभृत्यै दधे देवांश्चसंभवः ।  
सौराभिरिव नाडीभिरमृताख्याभिरम्भयः ॥ X. 58 (Raghu)

“For the welfare of the people, divine pregnancy was conceived by Kausalyā and other queens, just as the watery gestation is conceived by the rays of the sun called Amrtāh (rain-showering).” Comparing all these, we are led to believe that the poet is very anxious to support, step by step, his theory about cloud. In the end, he describes poetically the various stages through which this formation has to pass. Says he:—

धूमज्योतिःसलिलमरुतां संनिपातः क मेघः  
संदेष्टार्थाः क षट्करणैः प्राणिभिः प्रापणीयाः etc. Megha I. 5.

“Where is a cloud, the conglomeration of vapoury smoke, light (heat), water, and air, and where are the messages to be conveyed by men of competent organs !”. Here we find all the steps requisite for the formation of a cloud. The heat of the sun, falling on water, turns it into vapour. This vapour rises in air where it is condensed into cloud (on account of cold temperature of the air of that region.)

1. Raghu: I. 18; IV. 86; 10. 58; 13. 4; and Megh. I. 5

Such is the view of our poet of about the 5th century A. D. and we are glad to see that this theory of Kālidāsa is so scientific that even the researches of modern science could find little scope of improvement thereon, the main processes remaining the same throughout as yet

*The Rain bow*

Pauranic tradition says that rain-bow is the bow of Lord Indra which manifests itself upon the cloud when that august lord is about to hurl down his bolt on his enemy 'Bali', the king of the nether region. But to Kālidāsa, this belief was of no importance. He dismissed this popular belief in jest and came forth with a scientific explanation about the appearance of this charming freak of Nature. It is what he says —

रत्नच्छायाव्यतिस्तर इव प्रेक्ष्यमेतं पुरस्ताद्  
बल्मीकायात्प्रभवति धनुः खण्डमाखण्डलस्य । Megha 1 15

'Yonder appears the rain-bow of Indra from the rays of the sun, very charming to look at, like a mixture of brilliances of gems of various colours'

Many of the commentators have explained this line as 'the rain-bow originates from the yonder ant hill' taking the word बल्मीक to mean 'ant-hill'. Of course, this meaning gets a support from a fanciful belief of the people to that purpose. But this is altogether unscientific and unconvincing, and particularly so, when we know that our poet knew well about the real cause of appearance of a rain-bow as found in Kumār. VIII 31. Most probably the commentators did not trouble themselves to find out a better meaning of the word 'बल्मीक'. Vallabha of the 12th A. D. was the first man to point out that the word बल्मीक here meant 'the sun'.<sup>1</sup> Hence my present explanation. In the support of this explanation, the following was quoted by Bharata from Sanskrit astronomy<sup>2</sup>

1 'वामद्वारे गिरे शृङ्गे बल्मीकपद्मिष्यते । बल्मीकं सातयो मेघो बल्मीकं सूर्य इत्यपि' इति काशान्तरम् । शङ्कराख्यं cited by Bharata Vallabha, Sanātana Rāmānātha etc

2 बृहत्संहिता of बराहमिहिर

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“सूर्यस्य विविधा वर्णाः पद्मेन विघटिता, विहायसि धनुःसंस्था दृश्यन्ते जलदागमे”

Various colours of the rays (literally, the sun) of the sun, being analysed by the force of the wind, appear in the form of a rain-bow on the water-laden cloud in the sky.

Now let us try to see if this is the only instance or there is any more where our poet has referred to rain-bow. It has been already said that śloka 31 of the 8th canto of Kumārsambhavam reveals the acquaintance of our poet with the cause of the appearance of rain-bow. Thus reads the śloka —

शीकरव्यतिकरं मरीचिभिर्दूरयत्यवनते विवस्वति  
इन्द्रचापपरिवेषन्त्यां निर्झरास्तव पितुर्वज्रन्यमी Kumar. VIII. 31.

“My love” says Śiva to Pārvatī “the sun hanging low, with its rays withdrawn from the jetting sprays of water, the yonder springs of your father (the Himālaya) have become devoid of the halo (arch) of the bow of Indra.”

Kālidāsa means to say here that the appearance of rain-bow is due to the falling of the rays of the sun on the particles of water in the cloud. When this connection of the rays with the sprays is cut off, then there is no rain-bow at all. In the afternoon there were arches of rain-bow visible in the sky, but as the sun had set down, withdrawing its rays, the sprouting springs of the Himālaya had become altogether devoid of the charms of that physical phenomenon. Of course, we do not find here detailed information about rain-bow, but the main principles are there though couched in poetry. Mallinātha, the prince among the commentators, makes it clearer still. Says he —

निर्झरकृणवातितसायंतनारिणैः उद्भासमानेन्द्रचापपरिधिता  
सूर्यस्यास्तंगतत्वाद्दिलीना इति भावः ।

‘The arches of rain-bow, manifesting because of the rays of the evening sun falling upon the particles of water of the jetting springs, have become now invisible as the sun has set down.’ Malli. has placed before us all the ideas contained in Kālidāsa’s verse. One thing more is to be noticed in this connection and that is whether our poet knew that there are seven colours in the rays of the sun or not. The answer seems to be in the affirmative. He

has used the word 'सप्तसप्ति' for the sun which is explained as 'seven-rayed'. The word सप्ति means a 'horse' in classical Sanskrit, but etymologically it means 'सर्वणशील' and hence 'crawling rays.'<sup>2</sup> If so, the seven colours of the ray of the sun must have been known to him.

### *Electricity in Cloud*

The 21st verse of the XIII canto of Raghu is still more startling. It contains a good deal more than the mere statement that clouds have, not only lightning but also electricity in them. Thus goes the verse:—

करेण वातायनलम्बितेन स्पृष्टस्त्वया चण्डि कुतूहलिन्या

आमुच्यतीवाभरणं द्वितीयमुद्दिन्नविद्युद्वलयो घनस्ते ॥ Raghu XIII. 21.

“O Fury, the cloud touched by you, curious as you are, with your hand, hanging out of the window of the aerial car, appears to be presenting to you, with a bright display of lightning, a second gold bangle, as it were.”

Sitā had touched the cloud suddenly with her hand. There was friction between her hand and the cloud, as a result of it, lightning began to flash round her hand. She was very much startled at this. But the poet makes Ramacandra explain the true cause of the lightning-flash. This idea is again repeated by our poet in the drama Śākuntala in unmistakable words:— In the 7th Act of that drama, when king हृष्यन्त is returning in his aerial car from helping Indra in his war with the demons, he says to his charioteer:—

अवमरविरोम्भश्चातत्रैर्निष्पतद्भिर्हिरिभिरचिरभासां तेजसा चानुलितैः ।

गतमुपरि घनानां चारिगर्भोद्गाराणां पिशुनपति रथस्ते शीकराङ्गिन्नेमिः ॥

“This chariot of yours, with the rims of its wheels wet with sprays, with sky-larks rushing out through the interstices of its spokes and *with its horses tinged with the glow of the lightning*, betrays that we are now passing over the clouds laden with water.” Here the running horses are said to be enveloped in the bright glow of the lightning of the clouds.

1. उच्छेत्तुं प्रभवति यत्न मत्स्यप्रितल्लेख निमित्तमत्रायेति चन्द्र ŚāL. VI. 30

2. M. M. Rāmāvatāra Sarmā in his unpublished dictionary.

From all these, it is clear that our poet knew that cloud is charged with electricity and that it can be transferred from the cloud to any suitable receiver, with a show of spark when parting with that charge and the separation of electricity from the cloud can be effected artificially by engendering friction of anything with the cloud itself.

Kālidāsa here seems to have given either his own actual experience or a fresh theory about electricity. In either case it reflects great credit on his part.

How creditable his performance is, will be realised from the fact that Europe did not know much about electricity in clouds before her savants were set atbinking by the celebrated instance of Benjamin's kite-flying in the 18th century A. D.

Many of the learned readers must be knowing that in the 18th century after Christ, Benjamin Franklin, an American scientist proved, for the first time, to the Western world that electricity can be separated from cloud by artificial means, and that it is quite different from lightning. In 1746, he began to study physical science with a view to differentiate between electricity and lightning. For this purpose, one day, he flew a kite in the sky, tied a lock to the end of the string of the kite, fastened a silken chord to this lock and tied it to a post and himself stood near by, with a view to watch what was to take place. After a short time, the loose string of the kite began to be lighted. At this, he applied his finger to the hole of the lock and was extremely delighted to find the glow of light flashing on his finger. Thus he extracted electricity from cloud without the help of any scientific apparatus. Afterwards he invented the "lightning conductor", a special kind of magnatic iron which can gather surrounding electricity in the atmosphere and discharge it into the earth. So it has proved to be a boon to big buildings, as it saves them from being destroyed by lightning-fall.

True it is that our poet did not invent any such iron but this much is certain that he knew perfectly well about electricity in the cloud. He might have acquired his knowledge of differentiation between electricity and lightning either by seeing the artificial manufacture of electricity in any physical laboratory or from his own vast experience. The first alternative is too presumptive, because

as yet, we have not come across any such thing, even among the vast finds of the modern researches, which may prove the existence of any mechanical work-shop in ancient India. So we are driven to the extremity of accepting the second alternative only. It is very probable that our poet, highly associated as he was with the most powerful monarch of his time, I mean Candragupta II of the Gupta dynasty, must have enjoyed air-flight at least in balloon, if not in aeroplane, with the king. Otherwise, how was it possible for him to give such graphic description of the world below when viewed from above? If we compare the description of the things on the earth when viewed from above, given by our poet, with that of the modern aeronauts, we can clearly see how closely these two descriptions tally together. The description of our poet is in no way inferior to that of the modern air-flyers. See what a glowing account he gives, of the fastly receding ocean and of swiftly emerging land out of that in succession in *Raghu VIII 18*. The aerial car of Rāma was passing over the Palk strait of the Indian Ocean while the party was returning to Ayodhya from Ceylon.

“कुरुष्व तायत्तरभोरु पश्चान्मार्गे सुगम्रेक्षिणि दृष्टिपातम्

एषा विदूरभिषयत समुद्रासप्तानना निष्पततीय भूमि ॥ *Raghu VIII 18*

Says Rāma to his wife — O gazelle-eyed lady, oh, cast your glance behind and see how the earth, along with the forest, appears to be emerging out of the ocean which seems to be running away from us.<sup>1</sup> In this illustration, three geometrical planes are concerned. Two of them are fixed (1) the plane of the ocean-surface and (2) that of the land. The third one, namely the plane of the aerial car is moving. The poet here describes that the planes below though actually stationary, appear to be moving. One seems to run away in the opposite direction of the other, and an observer, on the third moving plane, will think that the plain in the opposite direction is really running away from him and that in his own direction is getting out from the receding one. So our poet seems to be acquainted with the laws of motion of statics as well, in his own poetic way. He has repeated his experience<sup>2</sup> of the air-flight 2 x 1

1 Mr S Roy in his edition of *Raghu XIII*

2 In this last act of *Śakuntala* we have a graceful picture of the appearance of the earth viewed in perspective from the car of 448 of Mātali. Mr Keith in *History of Sanskrit Drama* page 121

in the "Lost Ring." The king exclaims in surprise, "See, O Mātali, what a wonderful spectacle the world below presents! As our car is alighting, the peaks of the mountains (as yet invisible) seem to have suddenly sprung up in our view, land seems to be coming out in succession one after another from the mountains. The branches and the trunks of the trees have become manifest, and the rivers, which appeared like a meagre whitish lining, have at once become vast. Ah, what a wonderful scene! " "

All these may seem to be a very ordinary thing to us, the people of the 20th century, the age of science, but to a man of Kālidāsa's time, it must have been an uncommon and extra-ordinary phenomenon

Now, learned readers, let me clear myself of the blame of being partial to India for singing songs of her past but unauthentic, so to say, glory, by proving to you from internal as well as external evidences, the existence of machinery moving both on earth and in air.

The *Puṣpaka Vimāna* of the *Rāmāyaṇa* is well known. Rāvaṇa, the King of Ceylon, had one very nice aeroplane which he had snatched away from his half-brother Kubera<sup>2</sup> the Lord of Tibet. After that, we find mention of a wooden elephant propelled from inside like the wooden horse of Troy, in the work of Bhaṣa of the 2nd century A. D. used in duping away King Udayana from out of his kingdom. Near about that century, Bṛhatkathā mentioned the Ionians यवन i. e. Greeks as very famous artists. This is what Mr. A. B. Keith says about it (in his *History of Sanskrit Literature* page 85, H. S.) "Moreover it was pointed out that Yavanas appear in the *बृहत्कथा* as artists, as excellent makers of *couches and even of aerial machines*, an idea reminding us of the fame of the treatise on *Mechanics* of Heron of Alexandria."

After this, we find the glowing picture of the world below given by our poet, viewed in perspective from the flying cars (*Raghu* XIII. 8 and *Śakuntala* VII. 8). More convincing and conclusive is the information supplied to us by Bāṇa, the court poet of Srīharsa

1. English-rendering of śloka 8th of VII Act of *Śakuntala*, Roy's Edition.

2. *Rāmāyaṇa*, *Sundarakaṇḍa*, 7, 8, 9, chapters, and *एष* XIV, 20

3. *प्रतिज्ञायौगन्धरायणम्* I Act.

of Kanauj of the 7th century A. D. He is the most reliable man, as the majority of the information, given by him of the Emperor of Kanauj, is borne out by the accounts of Hiuen Tsang, a Chinese traveller who lived for seven years in the court of that king. He says in his book the "Life of Śrīharṣa." "There was a king Candipati by name. He had imprisoned one यवन, a Greek who was a good mechanic. He constructed a flying machine "The King was very curious to enjoy air flight. He ascended that machine and was taken away, no one knew where, by his prisoner enemy."

From all these, it is clear that in the time of Kālidāsa some sort of flying machines were known to Indians though, later on, they were given up, as Bāṇa very nicely insinuates that the people were horror-stricken at the sudden disappearance of their king from their midst.

### *Ether Propagates Sound*

Kālidāsa seems to be familiar with the theory of sound. That it is ether in air which carries sound from place to place seems to be well-known to him. In Raghū XIII. 1, he describes अगदाशम् as शब्दगुणम् i. e. the property of ether is to conduct sound. Further in the very first verse of Śākuntala the poet seems to support his right conviction by referring to it again.<sup>1</sup> Mallīnātha notes down in his comment on Raghū XIII. 1<sup>4</sup> that the poet has followed here the theory of the logicians. Modern physics also has not as yet made any improvement upon this theory of our poet about sound.

But there are certain phenomena, about which our poet has merely given the popular belief and nothing else. As for example, the spots on the moon are described by him as the shadow of earth,<sup>2</sup> which is not a scientific fact. The modern scientists say that the black spots on the lunar surface are the marks of hollows,

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mountains, lakes etc on the moon. But in Kālidāsa's times and even as late as the 12th cent. A. D. in Govardhīnacārya's time<sup>1</sup>, these spots were popularly regarded as 'the shadow of earth cast on the moon'. There is one more instance where Kālidāsa could not rise high above the popular belief. "The ocean" says his Rāma "seems very much to be churned once more with the mount Mandara, on account of the spinning cloud, caught in the force of the whirl pool, as soon as it (cloud) had begun to drink water from this ocean"<sup>2</sup>. Here we find both the legendary, and the scientific truths mixed together. That cloud hangs upon the surfaces of water to drink it, is all legendary, but being caught by the force of the whirl-pool, it spins round and round in the sky, can be nothing but a scientific truth. In the autumn season, we see a very nice phenomenon. When a whirl-wind passes upon a vast sheet of water, it causes columns of water to rise up in air, just as it causes columns of dust in summer to rise when it is passing upon the earth. Sometimes, the force of this whirl-wind is very great, and it rises very high, so high that it reaches the lowest cloud and forces it to whirl round and round in the sky. The ascending column of water is believed by the people to be the trunk of Airāvata, hanging down to drink water. But Kālidāsa notes that it is the cloud which hangs to draw water.

Before coming to close, I appeal to the learned scholars of the Sanskrit world to judge how far our poet was right in giving scientific interpretations of some of the physical phenomena.

1. अस्तु शान्तिर्लोको लज्जनमपदिशतु हयितामोज । तदपि न मुञ्चति स वा वमुधाऽपानि  
मुपाद्य ॥ आर्या मतशती, अकारवज्या, पञ्चमश्लोक.

2. Raghu XIII 14